VOGUE

SEPTEMBER 1

ADVANCE RETAIL TRADE EDITION



The 8 Best Looks in the Paris Collections

The New Gentle Look in American Fashion

50 CENTS

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The SONDHEIM dress, so simple it's spectacular...in Miron's Tavel, sheer worsted crepe born to be a beautiful dress. 100% virgin wool. Miron Mills, Inc., 51 Madison Avenue, New York, N. Y.

SEPTEMBER 1
TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE OF VOGUE:

1 PROMOTE YOUR PARIS-INSPIRED FASHIONS based on Vogue's edited report "The Eight Best Looks in the Paris Collections" . . . in newspaper advertisements and window displays. Plan a fashion show based on Paris' eight best looks using merchandise from your regular stock as examples. Use Vogue's editorial pages as your guide.

2 USE COLOUR TO STIMULATE AUTUMN LINGERIE SALES . . . promote colourful lingerie and gaily patterned lingerie in newspaper advertisements and window displays along with colour-harmonizing ready-to-wear. Include new colourful lingerie in your autumn fashion showings. (Pages 216 to 218.)

3 BUILD AUTUMN PROMOTIONS AROUND THE NEW GENTLE LOOK IN AMERICAN FASHIONS . . . the very newsy Shirt Look (Pages 174 to 183) . . . Wool—the news for evening (Pages 188 to 189) . . . and the exciting new Five O'Clock Costumes (Pages 192 to 193) . . . good fashion news for you to promote in window displays and newspaper advertisements . . . wonderful material for three separate, exciting autumn fashion showings. Select merchandise from your stocks that falls under each fashion point using Vogue's editorial pages as your guide in selecting the fashions and co-ordinating accessories.

ON PAGE 4 OF THIS
TRADE EDITION SUPPLEMENT
The "Vogue Says" quotes that can help you sell with Vogue's Fashion Authority.

OTHER VOGUE FASHION POINTS TO NOTE AND PROMOTE IN AUTUMN SELLING . . .

the grey glove, the yellow glove in the flattering eight-button length . . . four-button glove in yellow doeskin . . . the knitted-in-costume look, dresses with sweater jackets . . . the broadtail coat cut like an elegant dressing gown.

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VOGUE IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF JANUARY, JUNE, JULY AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N. Y. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS OF WOMEN'S READY-TO-WEAR APPAREL AND ACCESSORIES BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, SEPTEMBER 1, 1954. VOL. 124, NO. 4

MAKE THIS AN ACCESSORY PROMOTION SEASON

Your customer wants to know

. . . WHAT TO WEAR WITH WHAT

. . . WHAT ACCESSORY FABRIC IS NEW

. . . WHAT ACCESSORY COLOUR IS NEW

POINT TO VOGUE'S AUTHORITY FOR
ACCESSORY FASHION POINTS
SALES-STIMULATING IDEAS ON HOW TO PROMOTE THEM

☞ *point up accessories in newspaper advertisements . . . showing your new fall fashions and alternate accessory suggestions . . . include accessories in all ready-to-wear advertisements . . . remember your customer wants to know . . .*

☞ *point to accessories in all of your fashion promotions . . . base a promotion on colour showing both colour-mated and colour-harmonizing accessories for each outfit*

☞ *point to accessories in your fall window displays . . . beautifully co-ordinated costumes are your customers inspiration to buy . . . make her want to purchase accessories for her new fall suits, coats and dresses*

☞ *point to "occasion" accessories in your window displays . . . rhinestones and satin for late-day and evening . . . gold and mellow leathers for day, etc.*

☞ *point to accessories in counter displays . . . make your displays tell a fashion story . . . colour, texture, etc. . . . use Vogue's fashion authority through the use of "Vogue Says" quote cards*

☞ *point to accessories in your autumn fashion shows . . . giving alternate accessory advice with each costume*

☞ *point to accessories in bill enclosures to stimulate mail-order sales . . . accessorize each outfit sketched for your bill enclosures . . . have artists sketch actual accessories from your stocks when sketching fashions for newspaper reproduction*

☞ *point to accessories on elevator cards . . . paste a reprint of one of Vogue's editorial accessory pages on a card with an "As Seen in Vogue" caption and the floor in your store where the merchandise may be purchased*

IN YOUR STORE

VOGUE'S ACCESSORY FASHION POINTS TO POINT TO IN YOUR FALL PROMOTIONS

. . . news to help you translate your fall accessories into fashion *successories

**Vogue forecast accessories winning sales success in the fashion market*

COSTUME JEWELLERY . . .

- *point out the Chanel-look*
  sixty-inch golden chains or strands of pearls and vari-coloured stones
- *point out massive earrings*
  Vogue calls them "earbuttons" . . . many-colour stones and pearls with rhinestones or golden rims
- *point out chunky bracelets*
- *point out keys and coins*
  on necklaces and bracelets

GLOVES . . .

- *point out the new longer lengths in leather gloves . . .*
  yellows and greys
- *point out the new shortness of short gloves*
- *point out the newsy paisley gloves*
- *point out gloves in plaids, velvets and textures*
- *point out white pigskin*

HANDBAGS

- *point out the newsy long "dachshund" shape*
- *point out double handbags*
- *point out little envelopes and clutches for evening*
- *point out elegant smaller handbags*

BELTS

- *point out the new downward trend in contours*
- *point out the striking golden hardware*
- *point out cummerbunds*

SHOES

- *point out the three leading colours*
  auburn-red, taupe-brown, graphite-grey
- *point out the slim toe, medium heel silhouette*
- *point out gay felt and velvet "at home" shoes*
- *point out the open look in evening sandals*
  metallic leathers, stone adornments

WHAT "VOGUE SAYS" ALWAYS AN AUTHORITATIVE SELLING STATEMENT

The promotional ideas listed here can be applied not only to the accessory news reported in this issue, but can be adapted to the future Vogue pages that will continue to report and predict the strongest and soundest accessory fashions in each selling season.

quote VOGUE

and sell fashion

Let what "Vogue Says" headline your advertisements and underline your displays.

TO SELL NEW AUTUMN FASHIONS

VOGUE SAYS: "The shirt suit, its jacket bloused"

VOGUE SAYS: "The triple shirt costume"

VOGUE SAYS: "The slim costume look"

VOGUE SAYS: "The trench coat idea—strong fashion"

VOGUE SAYS: "New hemline: a rich black fringe line"

VOGUE SAYS: "Coats cut to accommodate autumn suits"

VOGUE SAYS: "Quotable coats—all-hours trench coats"

VOGUE SAYS: "Trench coats: feminine, easy yet careful"

TO SELL AUTUMN FABRICS

VOGUE SAYS: "Wool, floor-length—beautiful way to dress for dinner"

VOGUE SAYS: "The shirt dress in Paisley velvet"

VOGUE SAYS: "Fashion news—the importance of tweed"

VOGUE SAYS: "Statement about costume-life this year—tweed"

VOGUE SAYS: "Quotable coats: town tweed greatcoats"

VOGUE SAYS: "The smart women's place—in tweed"

VOGUE SAYS: "A dress cut like a coat—in tweed"

VOGUE SAYS: "Dinner shirt-dress—satin brocade"

VOGUE SAYS: "Satin shirt-dress; velvet-coated"

VOGUE SAYS: "Coat-dress, suit-dress, slim-dress: wool-dress"

VOGUE SAYS: "One of autumn's smart new habits—navy-blue wool"

VOGUE SAYS: "Black velvet—one of the most romantic fabrics"

TO SELL COLOUR

VOGUE SAYS: "A brand new lipstick-red with an extraordinary glow"

VOGUE SAYS: "New lipstick-red—really a red's red"

VOGUE SAYS: "Point with red: more red"

VOGUE SAYS: "Point of brilliance red coats"

VOGUE SAYS: "Navy-blue—a most becoming colour whatever the season"

VOGUE SAYS: "Beautiful new point: high colouring"

VOGUE SAYS: "High colouring—an attribute of fashion"

VOGUE SAYS: "Colours famous for attractiveness—mulberry, mauve, blue"

VOGUE SAYS: "Turquoise: everywhere"

VOGUE SAYS: "Turquoise—delicious with navy-blue"

TO SELL LINGERIE

VOGUE SAYS: "Prints—bright new way of underlining a dress"

VOGUE SAYS: "The lingerie news? Colour"

VOGUE SAYS: "Apricot nylon, beige lace"

VOGUE SAYS: "Pale-topaz nylon tricot slip"

VOGUE SAYS: "Petticoat with a pinky-brown shimmer"

VOGUE SAYS: "Pleasant surprise—cut-steel colour for a slip"

VOGUE SAYS: "A smoky topaz colour in a nylon tricot slip"

YOUR RELEASE DATE: AUGUST 31



SHARLAND

Mink-Collared Donegal Tweed— Exclusive $235

Our landed-gentry coat, full and free and loomed in Ireland, blending black, brown, gold, blue and white into a magnificent confetti mixture, handsomely collared with Natural Ranch Mink. First of the new-look tweeds—urbane, elegant, tremendously citified. Sizes 10 to 14.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



LILLI ANN COSTUME COMPLETE . . . WONDERFUL DRESS, WONDERFUL JACKET IN FINEST WORSTED BOUCLE WITH LAVISH CANADIAN LYNX CUFFS FOR THE JACKET AND A STUNNING JEWELED ORNAMENT TO DRAMATIZE THE SMARTNESS OF THE DRESS . . . BLACK ONLY . . ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

Vogue
September 1, 1954

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 124, No. 4
Whole No. 1934



Young-Timers take to heart the fact this is a season of wool tweeds... plan to live in a Bendel Original grey or brown honeycomb-pattern, red-and-black pin-point or yarn-dyed heather navy. Highly cheered, the collared bodice, single over-sized pocket tipped with a self bow, leather belt. Sizes 10 to 16 ... $59.95.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY

HUTZLER'S

Baltimore



MONTE SANO shapes a shirt coat in Forstmann's seal cloth. Superlatively smart, its slim casual lines carried out in luxurious fabric . . . its air of fashionable nonchalance. Ours alone in Baltimore.



LIQUID LINES, SOFT-SPOKEN IN FLANNEL...

BONWIT TELLER

a new suit

silhouette, fluid and feminine in fine flannel.

Torso jacket, flared skirt, all shape and style. By Pattullo-Jo Copeland

in oxford, navy or purple. Misses' sizes

235.00 Suit Salon. Sorry, no mail or phone orders.

New York White Plains Chicago Cleveland Boston

Supreme Elegance

Her Furs by Maximilian

Her Car by Rolls Royce

and of course . . . Her Jewels by Van Cleef & Arpels



VAN CLEEF & ARPELS

World-Famous French Jewelers

744 FIFTH AVENUE, NEW YORK • DALLAS • PALM BEACH • PARIS • MONTE CARLO • CANNES • DEAUVILLE



Otto Fenn

Traina-Norell

fantasy—

leaves-of-gold on an exquisite, drifting Indian silk brocade.

375.00 in the designer collections—Lord & Taylor



THE S. F. A. IDEA: A NEW TWEED TEMPERAMENT beautifully suited for the city. Most effective, we think, when curves are slim, and lines are all-fluid tailoring. White-seeded black or brown wool; also solid black worsted. 10 to 18, 135.00. For our Suit Collections.

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • **WHITE PLAINS** • PITTSBURGH • PHILADELPHIA • SAN FRANCISCO



HAT BY TATIANA OF SAKS FIFTH AVENUE

THE S. F. A. IDEA: ELECTRIC LIGHTING of early-evening black. We begin with silk—curved, covered, air-borne. We turn up the lights with pale blue satin, flickering at the throat, blazing the skirt under cut velvet. 8 to 18, 235.00. For our Dress Collections.

Frost bros.

san antonio

Ben Reig's "International". English Tweed with French silk satin, Italian velvet obi. Exclusively, Frost Bros.





BEST'S easy way to fashion . . . STEP-IN SMARTNESS

Dressed-up simplicity by *GROBÉ ORIGINALS* with the figure-flattering lines,

elegant details that spell Fall '54. Easy-to-wear fashions at an easy-to-take price. Sizes 10 to 20. Each only **39.95**

Left: The slim, trim rayon crepe with gleaming rayon faille accents. Its bodice is lined with rayon marquisette, its skirt kept figure-perfect via a lining of rayon taffeta. Black, navy, brown or charcoal. *(V-1)*

Right: The soft flare of sheer wool enriched with rayon satin and glossy scroll braid. Push-up dolman sleeves, 2 slot pockets. Black, navy, royal or red. *(V-2)*

Mail and phone orders filled • PLaza 9-2000 • Address Section 6 • Order by Style Numbers • Please include postage beyond our motor delivery areas

Ardmore Arlington Boston Brookline Cleveland Heights East Orange Eastchester Garden City Grosse Pointe Manhasset Paramus Stamford Washington, D. C. Watchung White Plains Winnetka



this can become
a very **happy habit**

...this Jantzen shapemaker-shapekeeper can become one of the most useful habits in your young life. This is a simple, easy, reasonable way to have a good figure at all times... pleasantly. The breathing-top is a Jantzen specialty, a new technique of knitting a waistband to feel like a feather on the body while it minimizes the waistline without pinching or poking. This girdle (or panty-girdle) in nylon net and satin 5.95... others to 12.50. Jantzen "forever uplift" bras, finest broadcloth from 2.00... nylon from 2.50... at most stores.

Jantzen

perfectly marvelous figuremakers

JANTZEN INC • FOUNDATIONS AND BRASSIERES • 261 MADISON AVENUE • NEW YORK

There goes an American...



Photographed at the Royal Palace, Madrid

. . . . . dressed for all the world by

Bringing her own fresh bloom to the Palace Gardens, she *easily* injects new excitement into everything she does—and wears.

The 100% *Imperial Cashmere* coat, for instance, fully cut with the new molded shawl collar, push-up sleeves, beautifully hand tailored—**Milium**® lined for year around protection. In nude, navy, gray. Sizes 10 to 18. $135.

Peck *and* Peck

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DUET...SMOOTHLY-SHAPED DINNER DRESS WITH BOLERO...SILK GROS DE LONDRES 135.00



B. ALTMAN & CO.

THIRD FLOOR FASHIONS

LITTLE DINNER DRESS...BEAUTIFULLY DESIGNED TWO-PIECE VERSION IN SILK BROCADE 135.00



Simpson

BOTH IN SIZES 10 TO 16.

THE TOPCOAT COSTUME IN GREY—DEEP PILE VELOUR COAT OVER CHIFFON WORSTED DRESS.







Imperial

BY CHRYSLER

A FEW AMONG THOSE OF
GENUINE ATTAINMENT
WHO DRIVE THE IMPERIAL:

John H. Choate, Jr., Lawyer, Partner
Choate, Byrd, Leon & Garretson

Donald Douglas,
President—Douglas Aircraft Co.



John F. Erdmann, M. D.
Noted N. Y. Surgeon

Judge Edward R. Finch
Partner—Finch & Schaefler

Charles J. Hardy, Jr.
President—American Car & Foundry

T. Y. Lee, Manager
Bank of China, New York City

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Governor—State of Mississippi

More and more leading Americans are selecting the Imperial by Chrysler in preference to all other fine motor cars. May we suggest that you experience for yourself what they have proved to be true in their own lights? That here is a new kind of leadership—in power, safety, control and ease. That here is beauty and taste that graciously interpret highway supremacy. That in every sense—the power of leadership is yours in an Imperial by Chrysler.

THE FINEST CAR AMERICA HAS YET PRODUCED

ROMANTIC MODERN

is the mood of
this fashion which Jo Copeland
of Pattullo has made
with such notable grace...
using Chardon's supple crepe
woven of Enka Rayon and acetate.
About $135

Bergdorf Goodman, New York
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AMERICAN ENKA CORPORATION,
206 Madison Avenue,
New York 16, N.Y.



enka rayon

THE FATE OF A FABRIC IS MADE BY A THREAD

PAVILLON FUR • JOHN FREDERICS HAT



*trade-mark mutation mink breeders association

emba lutetia gunmetal mink, designed by **christian dior**

ombréd tones of emba lutetia* gunmetal mink in a smooth-flowing collarless coat by christian dior, new york

at saks fifth avenue, new york† • chicago • beverly hills • detroit • pittsburgh • san francisco • philadelphia

holt, renfrew & co. ltd., canada

jewels—CARTIER hat—christian dior—new york

†in new york exclusively



A couture design in the wonderful American manner... a suit whose pedigreed look belies its most considerate price tag. Tailored of TULLER's luxurious, texture-stroked silk-and-worsted. In black, grey, rust, or taupe, collared with velvet. For petite sizes 10 to 18. About **$60.** For store nearest you, write to Briarbrook, 1400 Broadway, New York 18, N. Y.

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Amalfi

Florence Italy



L. S. AYRES, INDIANAPOLIS • BULLOCK'S, DOWNTOWN LOS ANGELES, PASADENA AND WESTWOOD • DAYTON'S, MINNEAPOLIS •
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OR WRITE TO: AMALFI ORIGINALS, INC., 350 FIFTH AVENUE, NEW YORK 1, N. Y.



Prime pure wool worsted,
given the benefit of all of
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for fine workmanship,
special detail. The jackets,
crepe-lined and finished with
handmade buttonholes.
Left: pointed shawl collar,
flap pockets. Right: notch collar,
slash pockets—also in a
pure silk and worsted mix.
Both in grey, blue, brown,
charcoal. Sizes 10 to 18;
7 to 15. Each, only $39.95!*
At fine stores across
the country, or write
Glenhaven Ltd., Dept. V9,
1400 Broadway, N.Y. 18.

*SLIGHTLY HIGHER IN THE WEST



FOR THE WELL-DRESSED WOMAN WHO LIVES IN SUITS...THESE, BY

GLENHAVEN



laminated pumps

You've never known shoes so soft . . . so light . . .
so flexible . . . or shoes that fit so well.

Troylings
STYLED BY Seymour Troy

for those accustomed to paying more $12.95 to $14.95

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Montgomery — Alex Rice
Selma — Tepper's
Troy — Rosenberg Brothers
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Phoenix — Given Bros.
Tucson — Given Bros.

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Hot Springs — Kempner's
Jonesboro — Wall's Department Store
Little Rock — Kempner's
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Fresno — Cooper's Dept. Store
Lakewood — The May Co.
Los Angeles — The May Co.
N. Hollywood — Phillips Bootery
Oakland — Kahn's
Richmond — Macy's
Sacramento — Green & Heyden
San Fernando — Berman-Corson
San Francisco — Byron's
Macy's
The White House
San Diego — Jordan Marsh
San Jose — L. Hart & Son Co. Inc.
San Rafael — Macy's
Santa Cruz — Leask Dept. Store
Stockton — Smith & Lang
Van Nuys — Berman-Corson

COLORADO
Colorado Springs — Cox Bros. Shoe Co.
Denver — The May Co.

CONNECTICUT
Bridgeport — Schless
Bristol — Lorraine Shoe Co.
Derby — Hubbell Bros.
Hartford — G. Fox & Co., Inc.
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New Britain — Sloan Bros.
New Haven — Gerald Roberts
New London — Kaye's
Stamford — The C. O. Miller Co.
Torrington — McCann's
Waterbury — Musler Liebeskind
Westport — Westport Bootery
Willimantic — Ben's Eagle Shoes

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Washington, D. C. — Wm. Hahn & Co.

DELAWARE
Wilmington — Hylander's

FLORIDA
Bradenton — Montgomery Roberts
Clearwater — Lee's Shoe Store
Coral Gables — Selby's of Coral Gables
Daytona Beach — Jackson's Walk-Over Shop
Ft. Lauderdale — Selby's of Ft. Lauderdale
Ft. Walton Beach — Howard Shoe Store
Gainesville — Ruddy's
Jacksonville — Levy's Bootery
Lakeland — Miller's Shoe Dept.
Miami — Selby's of Miami
Orlando — The Shoe Box
Panama City — Schneider's
Pensacola — Meyer's
Sarasota — Montgomery Roberts
St. Petersburg — Maas Bros. Shoes
Tampa — Maas Bootery
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Atlanta — Davison-Paxon Co.
Augusta — Davison-Paxon Co.
Columbus — Davison-Paxon Co.
LaGrange — Cleaveland-Dodd Co.
Macon — Davison-Paxon Co.
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Savannah — Asher Shoes
B. H. Levy Bootery
Thomasville — Neel Brothers
Valdosta — Patterson-Jones
Waycross — Jacobson's
West Point — Cohen's

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Boise — King's
Lewiston — Gregson's
Pocatello — Hudson's
Twin Falls — Hudson's

ILLINOIS
Centralia — McCoy's Shoe Store
Champaign — DuBarry Shoes
Chicago — Marshall Field & Company
Segal's Shoe Stores
Wolock & Bauer
Danville — Parisian Shoe Dept.
Evanston — Marshall Field & Company
Moline — The Bootery
Oak Park — Marshall Field & Company
Paris — McCoy's Shoe Store
Peoria — Brook's
Robinson — McCoy's Shoe Store
Rockford — DuBarry Shoes
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Waukegan — Cohn's Shoe Store

INDIANA
Evansville — Ben Becker Shoe Co.
Fort Wayne — Earl Groth & Co.
Gary — Milgram's
Hammond — Bern Bros.
Indianapolis — Marott's
South Bend — Benton's
Terre Haute — Ben Becker Shoe Co.

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Ames — Emerhoff's
Davenport — Scharff's
Des Moines — De Arcy's

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Eldorado — Brown Shoe Co.
Hutchinson — Greenwald's Shoe Dept.
Topeka — Royal College Shop
Wichita — Long's Shoe Salon

KENTUCKY
Ashland — Frank's Shoe Store
Hopkinsville — E. P. Barnes & Bro.
Louisville — Kaufman-Straus Co.
Paducah — Wolfson's

LOUISIANA
Alexandria — Schwartzberg's Inc.
Bogalusa — Hollywood Shop
Lafayette — Abdalla's
Monroe — The Palace
New Iberia — Abdalla's
New Orleans — Imperial Shoe Store
Opelousas — Abdalla's
Shreveport — Rubenstein's

MAINE
Augusta — D. W. Adams
Bangor — Standard Shoe Store
Lewiston — Lamey-Wellehan
Portland — Lamey-Wellehan

MARYLAND
Baltimore — Wm. Hahn & Co.
Cumberland — Peskin's, Inc.

MASSACHUSETTS
Boston — Arlace
Jordan Marsh Company
Brockton — Baker Bros.
Framingham — Jordan Marsh Company
Greenfield — Mathieu's Shoes
Lawrence — Lamey-Wellehan
Lynn — Musinsky's, Inc.
T. W. Rogers Co.
North Adams — Boston Store
Northampton — McCallum's
Lowell — Bon Marche
Pittsfield — The Textile Store
Salem — Edwards Shoe Store
Southbridge — Mathieu's Shoes
Springfield — Brigham's
Waltham — Grover Cronin
Worcester — Barnard's

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Ann Arbor — Jacobson's
Battle Creek — Jacobson's
Bay City — H. G. Wendland & Co.
Birmingham — Jacobson's
Detroit — Crowley-Milner & Co.
Russeks
East Lansing — Jacobson's
Flint — Fred Elliott Shoes, Inc.
Grand Rapids — Jacobson's
Grosse Point — Jacobson's
Jackson — Jacobson's
Saginaw — Jacobson's

MINNESOTA
Duluth — Clark Shoe Co.
St. Paul — Newman's

MISSISSIPPI
Columbus — Ernest Sisson, Inc.
Greenville — The Smart Shop
Gulfport — Honsen's Shoe Store
Hattiesburg — Eisman's
Jackson and Meadowbrook Mart
Bomar's, Inc.

MISSOURI
Clayton — Famous-Barr Co.
Columbia — The Novus Shop
Kansas City — Macy's
St. Louis — Famous-Barr Co.

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Havre — F. A. Buttrey Co.
Missoula — Savon's

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Columbus — Buck's Booterie
Council Bluffs — Buck's Booterie
Fremont — Buck's Booterie
Grand Island — Buck's Booterie
Hastings — Buck's Booterie
Kearney — Buck's Booterie
Norfolk — Buck's Booterie
Omaha — Buck's Booterie
So. Omaha — Buck's Booterie
Scotts Bluff — Buck's Booterie
Sioux City — Buck's Booterie

NEVADA
Elko — Reinhart Company
Reno — Reno Family Shoe Store

NEW HAMPSHIRE
Concord — Brown's
Dover — Shaines
Littleton — A. Bartlett Carleton
Manchester — Leavitt's
Portsmouth — Shaines

NEW JERSEY
Asbury Park — Tepper's Dept. Store
Atlantic City — Boston Shoe Store
Cranford — Cranford Bootery
Elizabeth — R. J. Goerke Co.
Englewood — Wm. Jacobus Shoe Store
Hackensack — Law, Inc.
Jersey City — Parisian Bootery
Morristown — L. Bamberger & Co.
Newark — L. Bamberger & Co.
New Brunswick — Field's Shoes
Passaic — Milton Bodner Shoes
Paterson — Meyer Brothers
Perth Amboy — Allyn Shoes, Inc.
Plainfield — L. Bamberger & Co.
Vogue Shoe Shop
Princeton — L. Bamberger & Co.
Trenton — Yard's Shoe Corp.
W. New York — DuBarry Shoes, Inc.

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Binghamton — Sisson's
Buffalo — The Wm. Hengerer Co.
Elmira — The Bootery
Geneva — Troll's Shoes
Glens Falls — Van The Shoe Man
Herkimer — H. G. Munger & Co.
Hudson — The Boot Shop
Ithaca — Rothschild Brothers
Jamestown — The Bootery
Kingston — Greenwald's
Lake Placid — Frank Bahouth's Shoes
Newburgh — Sam's Slipper Shoppe
New York (Greater New York)
Manhattan — Macy's
Brooklyn — Abraham & Straus
Macy's Flatbush
Bronx — Macy's, Parkchester
Long Island
Floral Park — Abraham & Straus
Hempstead — Abraham & Straus
Jackson Heights — Benjamin Shoes
Jamaica — Macy's
Bay Shore — H. A. Kalt
Far Rockaway — Albert Hyman
Great Neck — Julius Starr Shoes
Manhasset — Michael's Manhasset
Huntington — Snappy Shoe Shop
Staten Island
Port Richmond — Leventhal Shoe Co.
Peekskill — Markoff's
Port Chester — Delson Shoes
Poughkeepsie — Wallace's
Warshaw's
Rochester — McCurdy & Co.
Rome — Townsend's Shoe Store
Schenectady — Avery Footwear Co.
Wallace's
Syracuse — The Addis Company
Watertown — Frank A. Empsall & Co.
White Plains — Macy's
Yonkers — Meyerson's Shoe Shop

NORTH CAROLINA
Asheville — Bon Marche
Burlington — Sellars Dept. Store
Chapel Hill — Robbins
Charlotte — The Vogue
Durham — Robbin
Fayetteville — Fleishman's Big Store
Goldsboro — Weil's, Inc.
Greenville — Brody's
Greensboro — Meyer's Dept. Store
High Point — Tobias
Kinston — Brody Bros.
Lumberton — Sullivan & Peacock
New Bern — The Fashion Center
Raleigh — Brittain's
Rocky Mount — Rosenbloom-Levy
Salisbury — Casper's
Wilmington — The Cinderella Booterie
Winston-Salem — Arcade Fashion Shop

OHIO
Akron — The M. O'Neil Co.
Alliance — The M. O'Neil Co.
Canton — Stark's
Cincinnati — Mabley & Carew
Cleveland — The May Company
Elyria — The Style Center
Lorain — The M. O'Neil Co.
Marion — Sutton & Lightner, Ltd.
Sandusky — The Wm. S. Frankel Co.
Steubenville — Major's
Toledo — LaSalle's
Van Wert — The James Clark Shoe Co.
Warren — Richard's
Youngstown — Lustig's

OKLAHOMA
Duncan — Abbie's
Tulsa — I. Miller Store

OREGON
Albany — Burch's
Bend — The Smart Shop
Eugene — Arbuckle's, Inc.
Burch's
Klamath Falls — Model Shoe Store
Medford — Johnston & Stewart
Pendleton — King's
Portland — Nordstrom's
Olds & King
Roseburg — Arbuckle's, Inc.
Salem — Arbuckle's, Inc.

PENNSYLVANIA
Aliquippa — Jackson's Shoe Store
Allentown — Wetherhold & Metzger
Altoona — The Wm. F. Gable Co.
Ambridge — Jackson's Shoe Store
Beaver Falls — Jackson's Shoe Store
Braddock — Kramer's Shoes
Brownsville — Kramer's Shoes
Butler — C. E. Miller Shoe Store
Cannonsburg — Jackson's Shoe Store
Charleroi — Kramer's Shoes
Chester — Rodger's
Coraopolis — Jackson's Shoe Store
East Liberty — Sherman Boot Shop
Ellwood City — Jackson's Shoe Store
Erie — Richard's
Germantown — George Allen, Inc.
Greensburg — The Shoe Box
Harrisburg — Hermann's Shoes
Homestead — Victor Shoe Co.
Huntington — Heydrick's Shoes
Indiana — Ash Shoe Co.
Irwin — Jackson's Shoe Store
Johnstown — Brett's
Lancaster — Shaub's Shoe Shop
Lansford — Bright Stores, Inc.
Latrobe — Kamps Shoe Store
Lebanon — David's Shoe Salon
McKeesport — Vogue Shoes
Meadville — Crawford's
Morrisville — Sweet's Shoe Store
New Castle — Miller's Shoes
New Kensington — Kamp Shoe Store
Oil City — Ash Shoe Co.
Philadelphia — Foot Step Shoes
Gimbel Brothers
Towne Shoes, Inc.
Pittsburgh — Gimbel Brothers
Pottstown — Paul's Bootery
Pottsville — Paramount Shoe Shop, Inc.
Reading — Wetherhold & Metzger
Rochester — Jackson's Shoe Store
Scranton — The Globe
Sewickley — Jackson's Shoe Store
Sharon — Silverman's
Shenandoah — Sweet's Shoe Store
Stroudsburg — A. B. Wyckoff
Tyrone — Levine Bros.
Uniontown — Freeman's
Upper Darby — Helen Caro Shop
Vandergrift — Ash Shoe Co.
Washington — Major's
Waynesburg — Ingram's Shoe Store
Wilkes-Barre — Walter's Shoe Store
Williamsport — Brozman's
York — Hermann's Shoes

RHODE ISLAND
Providence — The Outlet Co.

SOUTH CAROLINA
Anderson — Gene Anderson's, Inc.
Charleston — Kerrison's
Columbia — Berry's Apparel Shop
Davison-Paxon Co.
Florence — Miller's Bootery, Inc.
Greenville — Ivey's of Greenville
Laurens — Milton's
Spartanburg — Bomar Shoes
Sumter — The Capitol

TENNESSEE
Athens — Proffitt's
Chattanooga — Delson Shoes
Dyersburg — G. A. Schlesinger
Jackson — Albert's Slipper Shop
Johnson City — Dosser's, Inc.
Knoxville — S. H. George & Sons
Memphis — Lowenstein's
Morristown — Proffitt's Department Store
Nashville — Chester's

TEXAS
Abilene — The Bootery
Amarillo — Marizon Shoe Salon
Austin — Vogue Shoe Store
Beaumont — Vo-Craft
Corpus Christi — Vo-Craft
Dallas — Titche-Goettinger
Del Rio — Guarantee Dept. Store
El Paso — Given Bros.
Fort Worth — The Fair Boot Shop
Galveston — Vogue Shoe Store
Houston — Palais Royal
Vogue Shoe Stores
Odessa — Lairsen's
Orange — Goldfine's
Pasadena — Palais Royal
Port Arthur — Guarantee Shoe Store
San Antonio — Carl's
Joske's of Texas
Waco — Monnig's

UTAH
Salt Lake City — Auerbach's

VERMONT
Bennington — Dragon's Shoe Store
Burlington — DuBrule & Dion, Inc.
Rutland — Charles Sterns & Co.

VIRGINIA
Alexandria — Wm. Hahn & Co.
Danville — Rippe's
Lynchburg — Guggenheimer's
Newport News — Hofheimer's, Inc.
Norfolk — PHR Center Shop
Hofheimer's, Inc.
Norton — Cohen's Department Store
Petersburg — Rucker Rosenstock Shoe Dept.
Portsmouth — Hofheimer's, Inc.
Richmond — Hofheimer's, Inc.
Roanoke — Hofheimer's, Inc.
Williamsburg — Casey's, Inc.

WASHINGTON
Bellingham — Rathman's
Longview — Zimmerman's Shoes
Port Angeles — Miller's Shoe Dept.
Seattle — Nordstrom's
Rhode's
Spokane — The Crescent
Savon's
Tacoma — Rhode's
Vancouver — Caplan's
Wala Wala — Wilton's
Yakima — Miller's

WEST VIRGINIA
Beckley — Rahall's
Charleston — Stone & Thomas
Clarksburg — Aaron's
Fairmont — Jones, Inc.
Huntington — Frank's Shoe Store
Morgantown — The Fashionable Shoe Store
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WISCONSIN
Appleton — Jack Stewart Shoes
Fond du Lac — Berger's
Green Bay — Jaxon's Shoes
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Cheyenne — Flory Shoes
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ALASKA
Anchorage — The Bootery

CANADA
Hamilton, Ontario — Levinson's
Montreal, Quebec — Robert Simpson, Ltd.
Vancouver, B. C. — Ingledew's, Ltd.

CUBA
Havana — Grabiel, Sisto "y" Cia S A

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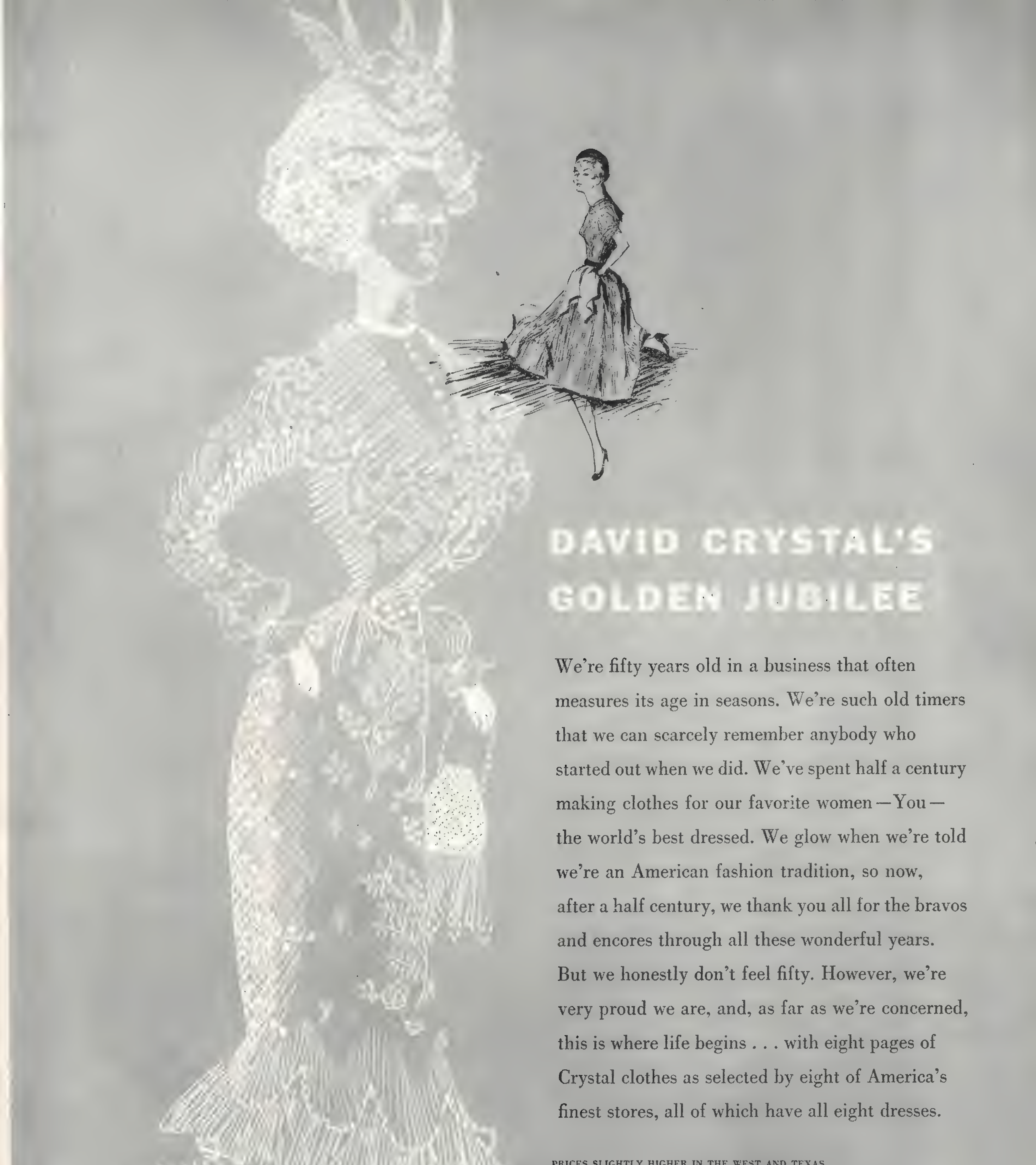
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(center) "Honeybun" slipon 8.95. "Knee-Deep Shorts" 13.95
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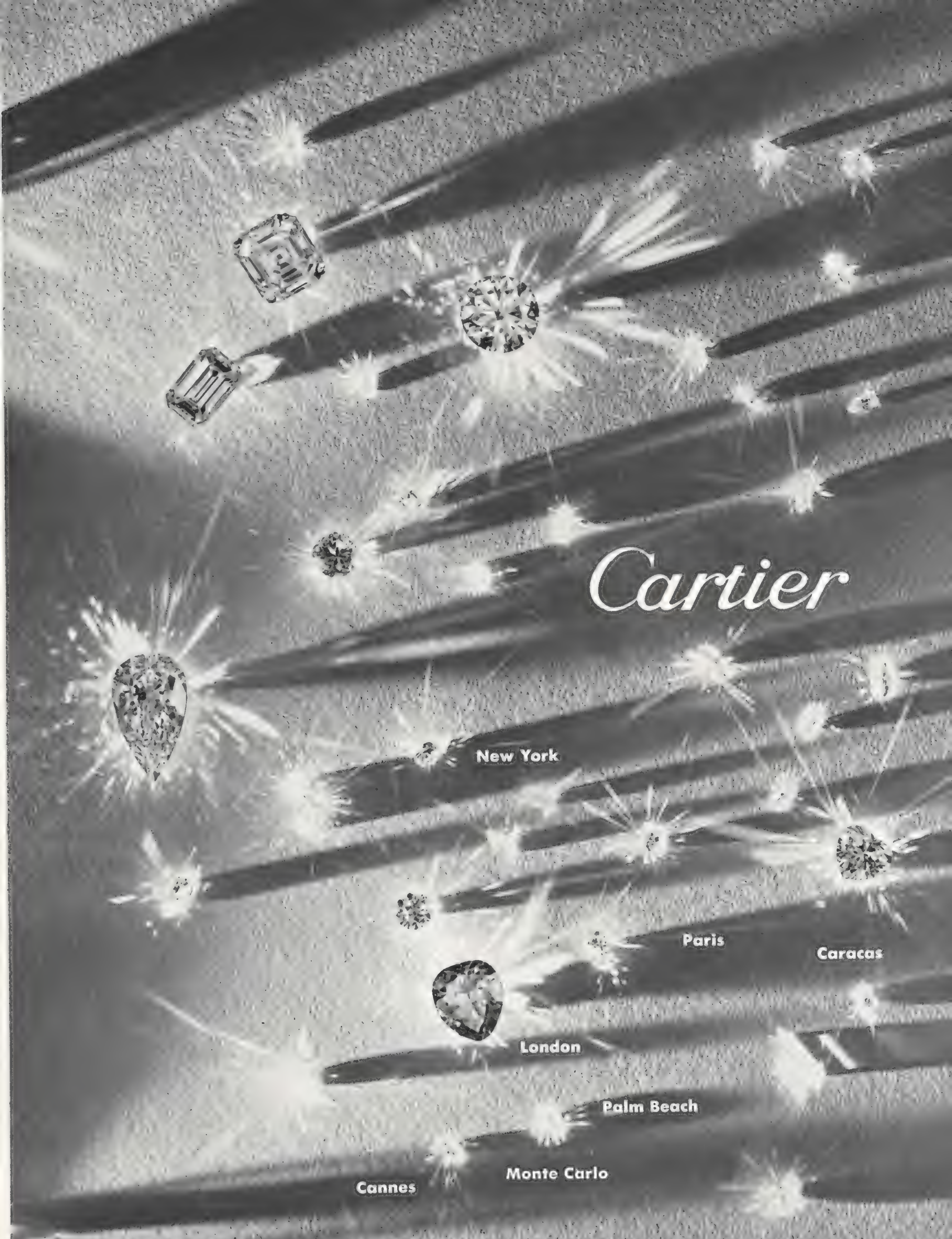


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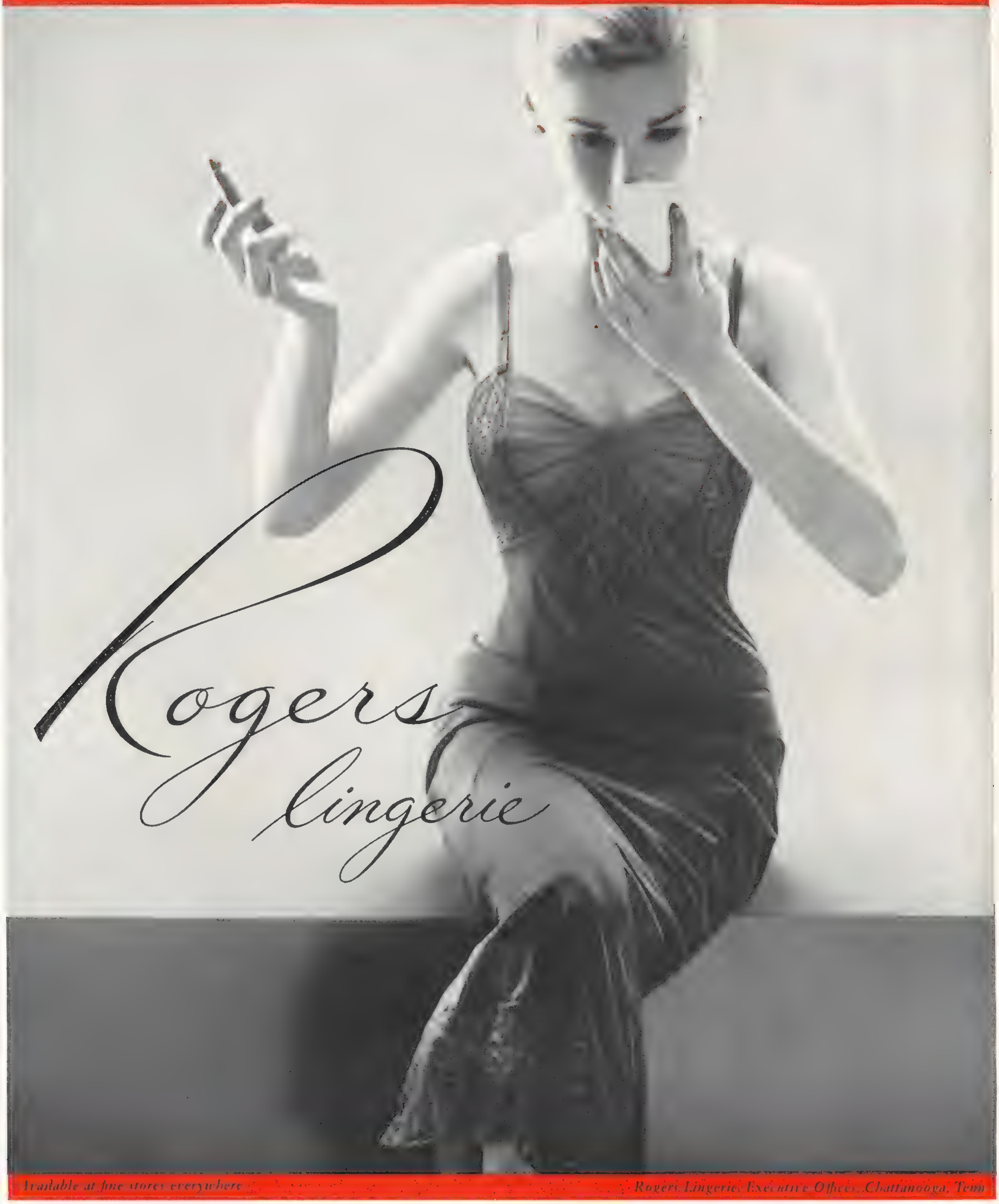
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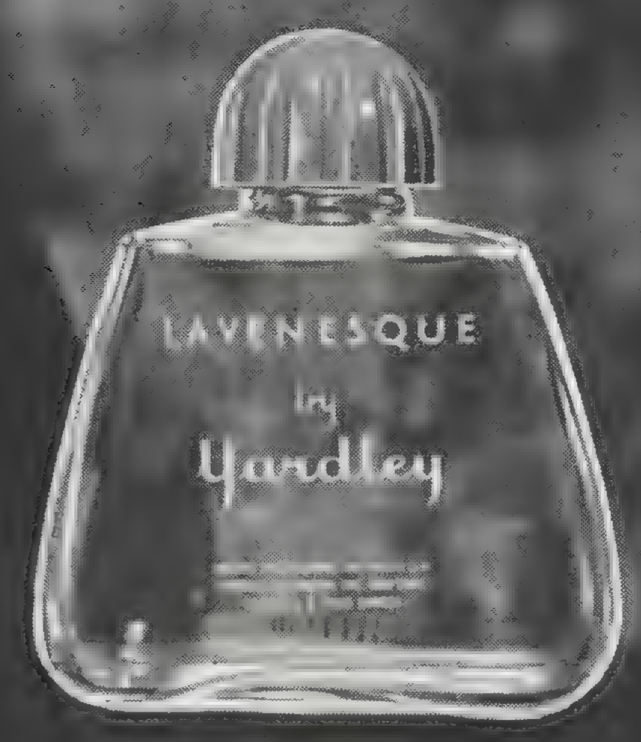


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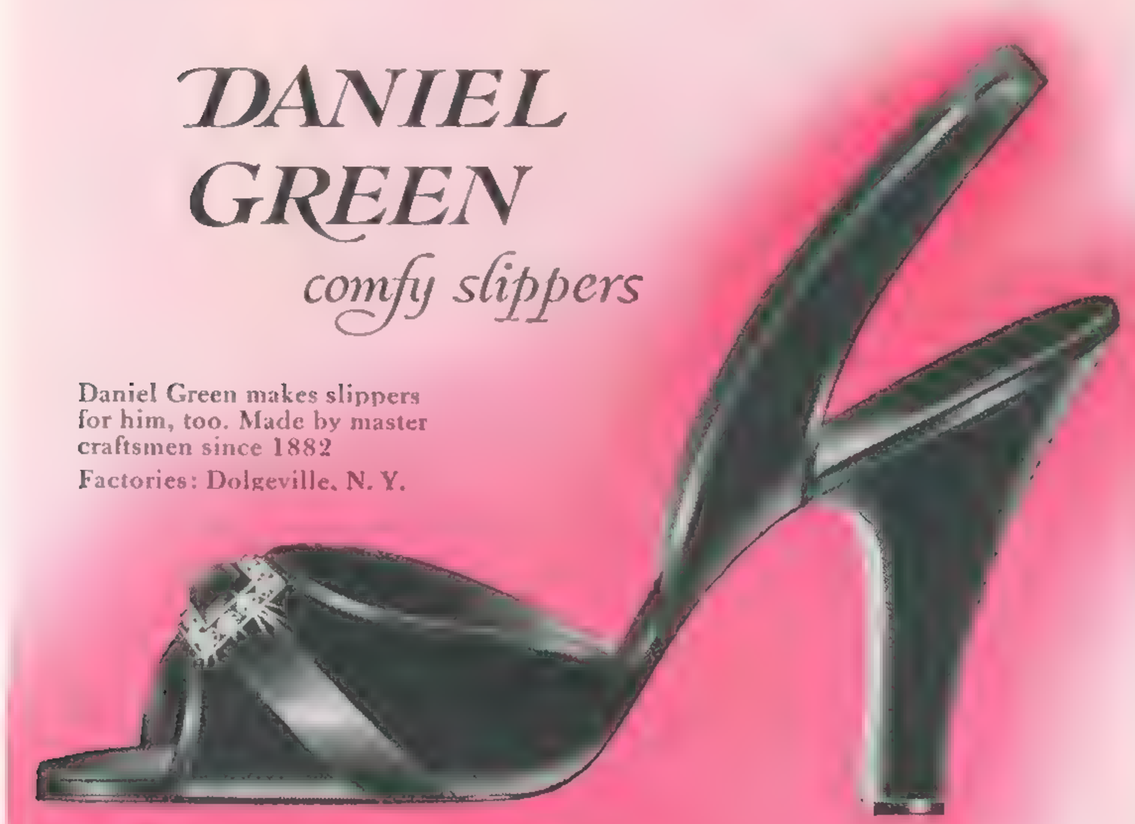
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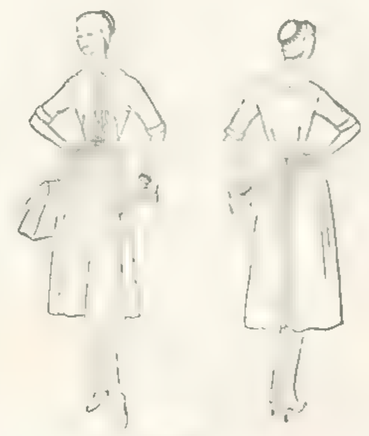
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VOGUE PATTERNS

(Back views of the patterns shown on pages 214-215)



8416



8427

Top, above: A full-skirted kimono-sleeved dress to make from Vogue Pattern 8416. In sizes 12 to 20 (30 to 38). To make this dress in size 16 (34), 3⅞ yards of 54"-wide fabric will be needed. Price: 75 cents. *Directly above:* This dress, pleated down the front of the bodice with fullness in the sides of the skirt, is from Vogue Pattern 8427. Sizes 12 to 20 (30 to 38). For size 16 (34): 3 yards 54" fabric are needed. 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



Here are the stores at which you can find the fashions of **SECURITY JERSEY** featured on the facing page by **MARY STEVENS**

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Anaheim, Calif. .....Mary Millerick Shop
Ardmore, Okla. .....Daube's
Ardmore, Pa. .....Francy's
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Beverly Hills, Calif. .....Saks Fifth Avenue
Bismarck, N. Dak. .....Inga's
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Detroit, Mich. .....Saks Fifth Avenue
East Orange, N. J. .....Doop's
El Dorado, Ark. .....Alsobrook's
Englewood, N. J. .....Louise Franz
Evansville, Ind. .....Ruth Hush Shop
Fairfield, Conn. .....McDonalds
Fresno, Calif. .....Cooper's
Grand Rapids, Mich. .....Yager's
Greensboro, N. C. .....Montaldo's
Greenville, Miss. .....Nelms & Blum
Harrisburg, Pa. .....Jeanette Shop
Hazleton, Pa. .....Catherines
Holdenville, Okla. .Empress Ready To Wear
Jackson, Tenn. .....Frances Shop
Johnstown, Pa. .....Brett's
Kalamazoo, Mich. ..Gertrude Heath Collins
Kingston, Mass. .....Frances Wilmarth
Lincoln, Neb. .....Hovland Swanson
Lubbock, Tex. .....Margaret's Shop
Lumberton, N. C. .....Town & Country Inc.
Lynchburg, Va. .....Grace's
Memphis, Tenn. .....The Helen Shop
Milwaukee, Wisc. .....Florence Danforth
Monroe, La. .....Johnnie Smith Elbert
Mount Vernon, Ill. .....Albert's
New Orleans, La. ...The Kreeger Store, Inc.
New York, N. Y. .....Saks Fifth Avenue
Norfolk, Va. .....Sarah Cohen
Oak Park, Ill. .....Quintero's
Odessa, Tex. .....Shop De Los Llanos
Omaha, Neb. .....J. L. Brandeis & Sons
Parkersburg, W. Va. .....J. S. Broida Inc.
Philadelphia, Pa. .....Saks Fifth Avenue
Pittsburgh, Pa. .....Saks Fifth Avenue
Ponca City, Okla. .....Edward's
Portland, Ore. .....Evelyn Gibson Gowns
Raleigh, N. C. .....Adler's Inc.
Reading, Pa. .....Jeanette Shop
Richmond, Va. .....Montaldo's
Sacramento, Calif. .....Bon Marche
Saginaw, Mich. .....Lillian Weston
Salt Lake City, Utah .....Mullett Kelly Co.
San Francisco, Calif. .....Saks Fifth Avenue
Sarasota, Fla. .....Virginia Thier Shop
Sewickley, Pa. .....The Band Box
Springfield, Mass. .....The Brigham Co.
Stockton, Calif. .....Nell Fitzgerald
St. Joseph, Mo. .....Derge-Bodenhausen's
St. Louis, Mo. .....Montaldo's
Tulsa, Okla. .....Dorothy's Specialty Shop
Virginia Beach, Va. .....Paula's
Washington, D. C. ..Julius Garfinckel & Co.
Wausau, Wisc. .....Schmidt's
Wellesley, Mass. ..C. Crawford Hollidge Ltd.
White Plains, N. Y. .....Saks Fifth Avenue
Winston-Salem, N. C. .....Montaldo's



Security *Jersey* IN THE **MARY STEVENS** MANNER

This jersey lets you be fickle, be fashionable . . . because Security knits so many wonderful ways! Mary Stevens lends her inimitable air to the rib-touched, pleated dress *(left)* with its waist-nipping, matching bolero. Camel, French blue, green. About $50 . . . And a bold-checked shirtwaist gad-about *(center)* softly gathered and flared. Brown, black or navy and white. About $40 . . . Or the boxy Security tweed suit *(right)* with jersey lined jacket that matches its own jersey blouse. Grey with purple, beige with gold. About $70. All in sizes 8 to 16.

JULIUS GARFINCKEL & CO.
Washington, D. C.

SAKS FIFTH AVENUE
All stores

MONTALDO'S
All stores

For stores in other cities, see opposite page or write: MARY STEVENS, 498 SEVENTH AVENUE, NEW YORK 18, N.Y.



Left: Quilted circle skirt and fringe-scarf blouse in black, charcoal, or heather beige. Skirt, **19.95.** Blouse, **12.95.** Right: Unpressed pleated skirt and wrap-scoop blouse in black, charcoal, heather beige, or shocking blue. Skirt, **14.95.** Blouse, **9.95.** All, sizes 10 to 16. At fine stores listed, or write to Toni Owen, 498 Seventh Ave., New York 18.

B. ALTMAN & CO . NEW YORK. GLADDING'S. PROVIDENCE. L. S. AYRES. INDIANAPOLIS. I. MAGNIN. CALIFORNIA

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Bogoff searched the whole wide
world over to discover and claim for his very own—this
treasure in Topaz. Golden, tawny Topaz, dramatically surrounded
by brilliant rhinestone overtones. The settings are of fine gold overlay.
Achieving the diamond-like elegance—so distinctively Bogoff.



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BOGOFF

necklaces about 10.00 and 18.00
button earrings about 3.00
pin about 7.00
bracelet about 10.00
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plus tax

at fine stores everywhere—for store nearest you write:

JEWELS BY BOGOFF, creators of fine costume jewelry • 366 Fifth Avenue, New York • Chicago • Los Angeles

Only the original bears the name BOGOFF stamped on the back

New Freedom for you

. . . in These Cashmere Coordinates . . . Hadley Sweater and Sloat Skirt
. . . Durably Mothproofed with **MITIN**®

One fiber — precious cashmere . . . one color — natural . . . in a Hadley sweater — Sloat skirt ensemble with the one-piece look. The classic pullover . . . with the new long sleeves . . . assumes dressmaker elegance with the matching cashmere scarf. All-occasion coordinates you'll feel free to wear through the four seasons . . . free of worry about moth damage, free of burdensome seasonal care. For they're durably mothproofed with Mitin for their usable life . . . protected against moth damage despite weathering, wear, and wet or dry cleaning.



Hadley Mitin durably mothproofed sweater, in champagne and 20 other fashion shades; sizes 34 to 40; about $22. Matching cashmere ascots, about $3.50. Sloan skirt, durably mothproofed with Mitin, in natural; sizes 8 to 18; about $50. Mitin durably mothproofed sweaters and skirts are available at fine stores everywhere. For information on "where to buy" write: **GEIGY CHEMICAL CORPORATION, 89 Barclay St., N. Y.**

"Mitin" is the registered trademark for the patented, mill-applied durable mothproofing agent sold by Geigy Chemical Corporation, U.S. Patent No. 2,311,062. Canadian Letters Patent No. 464,489



ben Zuckerman

SAKS FIFTH AVENUE, ALL STORES

For the Gal who takes her coffee black

who sips the last savory drop as she bolts for the office, beautician's or committee meeting . . .



Gal — This Jet Black *Parisienne* in soft supple Rajette Kid is for you. This *Town & Country* creation is not for every gal — but everyone (including him) will love you in it. For black is slimming — accessories like it and it takes you to business, sports or social affairs with assurance that commands a second look . . . You'll be torn between the sleek kid in Black, Sand or Cork and the doe-soft *Aquasuede* in Beige, Henna or Eggshell. Sizes 12 to 20.

Town & Country

. . . and for the Cream and Sugar Girl . . .



who walks the dog, watches the big game or just runs to the corner store it's the *Dolores* for *you* . . . soft and casual with free-feeling beauty by *Town & Country* in luxurious *Aquasuede* . . . pairs up with countless costumes . . . lightweight and sheer. Charming with slacks or skirt . . . right for active or spectator sports . . . and made for *you*. Sizes 12 to 20.

These and other models at better stores.

Outdoor Clothing in Leather, Cotton, Wool and Blends
Sheep and Pile Lined Coats
Insulated Coats
WINDBREAKER* *Leather Garments*
*T.M. Reg. U. S. Pat. Off.

GUITERMAN BROS., INC.
SAINT PAUL 1, MINNESOTA

SWEATER-JACKET COSTUME

PAGE 205

The following is a list of shops throughout the country where the costume by David Crystal may be found.

Abilene, Tex. — Ernest Grissom's
Albany, N. Y. — Honigsbaum's
Albuquerque, N. M. — Hinkel's
Alexandria, La. — Wellan's
Altoona, Pa. — Simmond's
Amarillo, Tex. — Blackburn Bros.
Ambridge, Pa. — Helene's
Americus, Ga. — The Vogue
Anderson, Ind. — Gates
Ann Arbor, Mich. — Goodyears
Anniston, Ala. — Coleman's, Inc.
Ardmore, Pa. — Natalie Collett
Asbury Park, N. J. — Dainty Apparel
Asheville, N. C. — John Carroll
Augusta, Ga. — Frank Goldberg Co.
Aurora, Colo. — Cates

Bay City, Mich. — Mary K Dress Studio
Baton Rouge, La. — House of Fashion
Beaumont, Tex. — R. & S. Shop
Beaver Falls, Pa. — The Venger Shop
Bedford, N. Y. — Crossroads of Fashion
Berwick, Pa. — Nellie Welliver
Bexley, Ohio — The Colony Shop
Big Springs, Tex. — Hemphill-Wells
Billings, Mont. — Hart-Albin
Binghamton, N. Y. — McLean's
Birmingham, Ala. — Burger-Phillips
Bloomington, Ill. — Paul Anderson
Boise, Idaho — Carroll's
Boulder, Colo. — Brooks-Fauber Co.
Buffalo, N. Y. — Mabel Danahy

Carmel-By-The-Sea, Calif. — Cinderella Shop
Carrollton, Ky. — Carroll Shop
Centralia, Ill. — The Smart Shop
Champaign, Ill. — Robeson's
Clayton, Mo. — Boyd's
Cleveland, Ohio — The Halle Bros. Co.
Charlotte, N. C. — Efird's
Chattanooga, Tenn. — Lovemans
Chicago, Ill. — Blum's-Vogue
Cincinnati, Ohio — Jenny Co.
Colorado Springs, Colo. — Martin's Dress Shop
Columbia, S. C. — Mary Lowe, Inc.
Columbus, Ga. — Kiralfy's
Coos Bay, Ore. — The Paris
Corona Del Mar, Calif. — O'Brien Specialty Shop

Danville, Va. — Belk-Leggett
Davenport, Iowa — Petersen-Harned-Von Maur
Dearborn, Mich. — Tow Bari
Decatur, Ill. — Semmel's
Denver, Colo. — Gano-Downs
Du Bois, Pa. — Leonardson's
Dubuque, Iowa — Rosheks
Duluth, Minn. — Arthur A. Silver
Dyersburg, Tenn. — Kaplan's

East Orange, N. J. — The Swagger Shop
Easton, Md. — Bird-Speakman
Elgin, Ill. — Edith Krueger
Eugene, Ore. — Hermaneks
Evanston, Ill. — Edgar A. Stevens
Evansville, Ind. — Strouse & Bros.

Fall River, Mass. — Lenor's
Fargo, N. D. — Store Without A Name
Fayetteville, Tenn. — Wright's Store
Flint, Mich. — Christie Shop
Fresno, Calif. — Gottschalk's

Gainesville, Ga. — Ronald's
Glens Falls, N. Y. — Honigsbaum's
Grand Haven, Mich. — The Abigail
Grand Rapids, Mich. — The Strauss Shop
Great Falls, Mont. — Buttrey's
Greensboro, N. C. — E. L. Brownhill
Greensburg, Pa. — Kaufmann's
Greenville, Miss. — Rosenberg's

Hammond, Ind. — Carrie Long
Hanford, Calif. — Mirviss
Hanover, N. H. — Town & Country
Harrisburg, Pa. — Wm. Schleisner
Harrisonburg, Va. — Jimmie's Dress Shop
Haverford, Pa. — Celeste Heckscher
Hazleton, Pa. — Wears Inc.
Helena, Ark. — Holloway's
Helena, Mont. — Mary Moore
Hickory, N. C. — Gainey's
Hope, Ark. — Ladies Specialty Shop
Hot Springs, Ark. — Eleanor Harris
Houston, Tex. — Sakowitz Bros.
Huntington, L. I., N. Y. — Millicent Kalt
Huntington, W. Va. — Broh's

Idaho Falls, Idaho — Le Vine

Jackson, Miss. — The Vogue
Jackson, Tenn. — Kisber's
Jacksonville, Fla. — Levy's
Jamestown, N. Y. — Nord's

Kalamazoo, Mich. — A. W. Johnson
Kalispell, Mont. — Kalispell Mercantile
Kinston, N. C. — The Fashion Shoppe
Knoxville, Tenn. — Miller's, Inc.

Lafayette, La. — Wormser's
Lansing, Mich. — Ezetta Dent
La Salle, Ill. — Blakely's
Lawton, Okla. — R. V. Scott's
Lexington, Ky. — Dorothea Gaines
Lime Rock, Conn. — Gurli Eldred
Little Rock, Ark. — The M. M. Cohn Co.
Longview, Tex. — Riff's
Louisville, Ky. — House of Pilcher
Lubbock, Tex. — Hemphill-Wells
Lynn, Mass. — Vogue Dress Shoppe

McKeesport, Pa. — Katzman, Inc.
Madison, Wis. — Simpson's
Mason City, Iowa — Wolf's Fashion Centre
Mayfield, Ky. — The Brooks' Shop
Memphis, Tenn. — Halle-On-Main
Merced, Calif. — Selb's
Midland, Tex. — Grammer-Murphey
Milwaukee, Wis. — Florence Danforth
Minneapolis, Minn. — Jackson Graves
Missoula, Mont. — King's Dress Salon
Mobile, Ala. — Reiss Bros.
Modesto, Calif. — Lee's
Monroe, La. — Bella Scherck Davidson
Morgantown, W. Va. — Finn's
Mt. Vernon, Ill. — Albert's
Murfreesboro, Tenn. — Cecil Elrod's French Shoppe

Nashua, N. H. — Dod's
Nashville, Tenn. — Ruby English
New Bedford, Mass. — Lloyd's
Newburgh, N. Y. — McManus
New Haven, Conn. — Rose-Gilbert
New Orleans, La. — Kreeger's
New Rochelle, N. Y. — Messinger's
Niles, Mich. — Worth's
Norfolk, Va. — Smith & Welton
Norristown, Pa. — Feder's

Oak Park, Ill. — Wm. Y. Gilmore
Ocala, Fla. — Blocker's

Palo Alto, Calif. — Phelps-Terkel
Park Ridge, Ill. — The Park Shop
Passaic Park, N. J. — Salvatore Fashions
Philadelphia, Pa. — Bonwit Teller
Pine Bluff, Ark. — Cohen's Fashion Shop
Plainfield, N. J. — Lulie Robison
Pocatello, Idaho — Le Vine
Ponca City, Okla. — French's
Pontiac, Mich. — Bloomfield Fashion Shop
Portland, Ore. — Nicholas Ungar
Princeton, N. J. — Elise Goupil
Providence, R. I. — Mills Sisters
Pueblo, Colo. — Day-Jones

Racine, Wis. — Murray-Held Co.
Redding, Calif. — Emily Tatler's
Richmond, Va. — Greentree's
Ridgewood, N. J. — Jenny Banta
Riverside, Calif. — Avant's Shoppe
Rochester, N. Y. — Jewett's
Rockford, Ill. — Edith Parrish
Rocky Mount, N. C. — Baldwin's
Rome, Ga. — Esserman's
Rutland, Vt. — Vogue Shop
Rye, N. Y. — Tina MacRae

Saginaw, Mich. — The Mader Shop
Salinas, Calif. — Bartlett's
Salisbury, Md. — Benjamin's
Salisbury, N. C. — Dave Oestreicher
Salt Lake City, Utah — Makoff
San Angelo, Tex. — Hemphill-Wells
San Diego, Calif. — Lion
Savannah, Ga. — Fine's
Scranton, Pa. — Florence Hinerfeld
Sedalia, Mo. — Ellis'
Sheridan, Wyo. — Angionettes
Shreveport, La. — Rubenstein Bros.
South Bend, Ind. — Worths
Springfield, Mass. — Forbes & Wallace
Springfield, Mo. — Neff-Petterson
St. Louis, Mo. — Boyd's
St. Petersburg, Fla. — Rutland Bros.
Stamford, Conn. — French Shop
Steubenville, Ohio — Hal Lewis
Stockton, Calif. — The Brown House
Summit, N. J. — Miss Nellie

Tacoma, Wash. — Lou Johnson
Tampa, Fla. — Viola Todd
Taylorville, Ill. — Blakely's Dept. Store
Texarkana, Ark. — McCoy's
Tullahoma, Tenn. — W. H. Wilson & Son
Tyler, Tex. — Mayer & Schmidt

Utica, N. Y. — Eleanor Clinton's Shop

Van Nuys, Calif. — Le Vine
Visalia, Calif. — Wanda's Style Shop

Waco, Tex. — Bauer-McCann
Walla Walla, Wash. — Gardner & Company
Warren, Ohio — The Rappold Company
Washington, Pa. — Hal Lewis
Waterloo, Iowa — Ward S. Williams
Wausau, Wis. — Schmidts Dress Shop
Wayne, Pa. — Natalie Collett
West Chester, Pa. — Joel's
West Hartford, Conn. — Lily Salit
Wheeling, W. Va. — Hal Lewis
White Plains, N. Y. — Martha West
Wichita, Kan. — Lewin's
Wichita Falls, Tex. — Perkins-Timberlake
Williamsport, Pa. — Jones
Wilmington, Del. — Bird-Speakman
Woodland, Calif. — Breit's
Woodstock, Vt. — Town & Country
Wooster, Ohio — Beulah Bechtel
Worcester, Mass. — Richard Healy

Yakima, Wash. — Lou Johnson

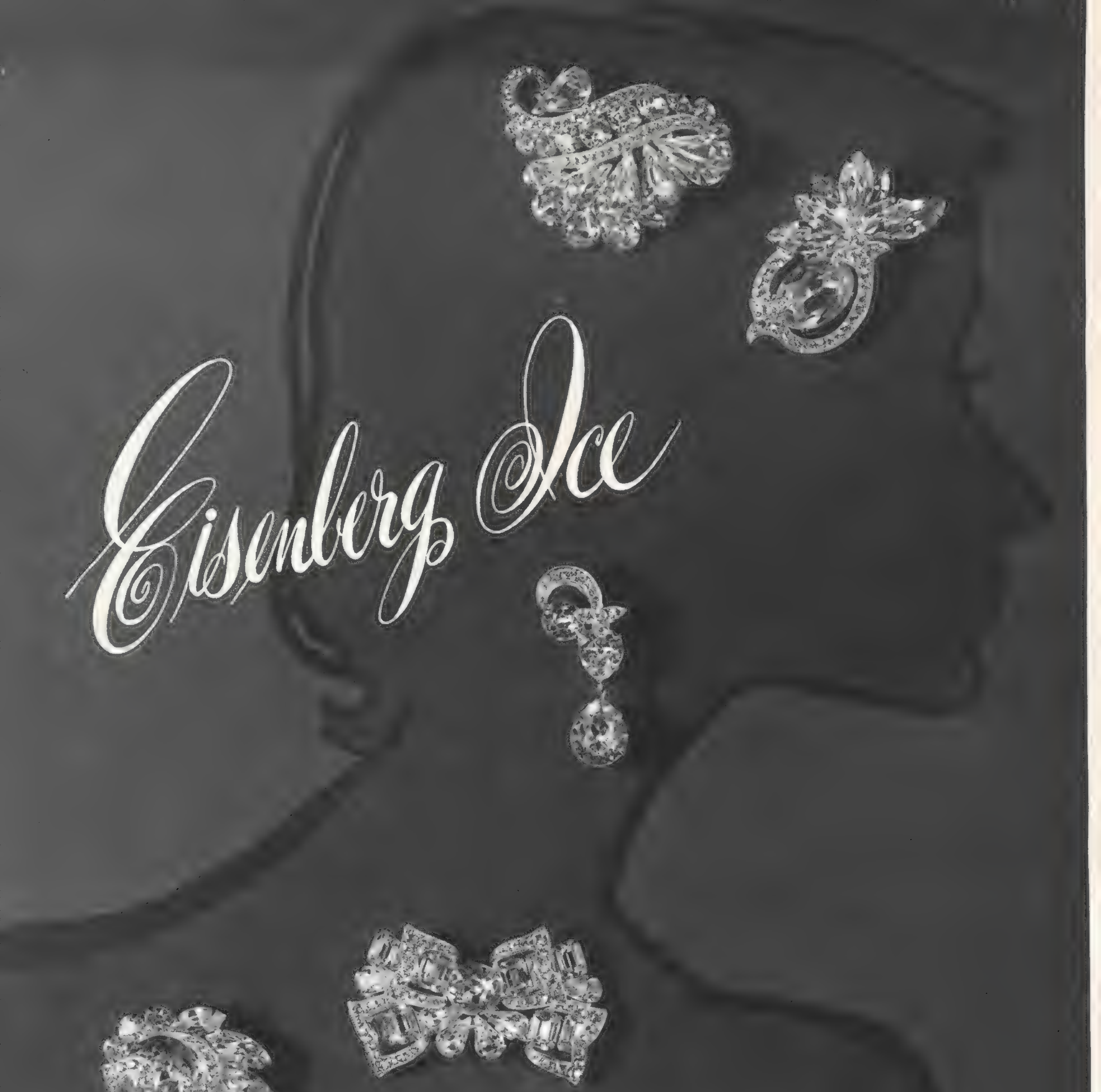
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Dusharme imparts a whisper softness, a willing obedience to the hair . . . crowns every coiffure with the loveliness of the loved. Little wonder that professional hair stylists use it . . . recommend it for home use between shampoos. Dusharme is the lanolin hair creme that dresses but does not discolor the hair . . . the Pearl of Hair Cremes for those who care enough to look their best

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New form, new shape, new depth caught in the frozen fire
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Earrings $9 to $12 pr., Pins $13 to $19. Federal tax not included

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Monotone tweed with black mink . . . a magnificent example of wool's fashion leadership.
For nearest store, write WOOL, 420 Lexington Avenue, N. Y. 17.

There's a new yardstick for tweeds
—*they're in a champagne mood*

We call them champagne-hour tweeds. And you'll see their sophisticated elegance in the most wined-and-dined costumes of the season.

For this is tweed *transformed.*

Tweed in a light, slim, sylph-like weight.

Tweed tailored with gentle, feminine curves . . . a magnificence that demands to be touched with satin, lavished with mink.

What else could produce this champagne-hour fashion but purest wool. Wool has a vitality of texture that gives tweed its richness. A soft caress in the hand . . . a proud feel on your shoulder.

And wool is the reason these grand-mannered tweeds follow your figure so closely, so perfectly. Wool's suppleness is a designer's delight.

When you see how tweed is toasted at the most gala events this fall . . . you'll know why fashion-wise women insist on the all-wool label.

——→ nothing measures up to Wool

...and the night shall
be filled with music

TABU

TABU

TABU COLOGNE

TABU PERFUME

the "forbidden" perfume by Dana®

PARIS - NEW YORK

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Wonderful
when
they're
made
with
Lastex
Reg. U. S. Pat. Off.
the miracle yarn
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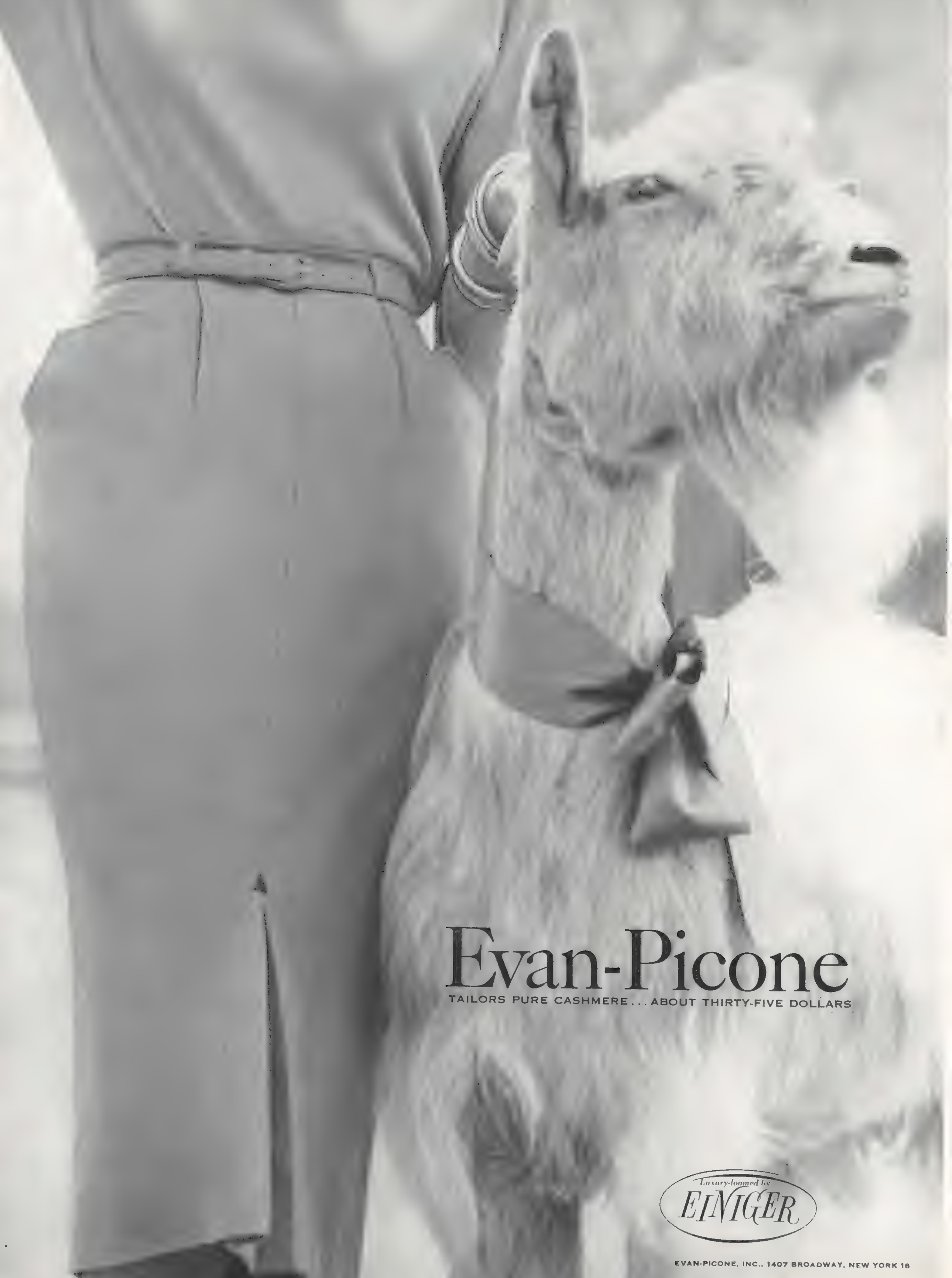
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BEN ZUCKERMAN'S striking sweep of flowing line...taking its distinction from ELLIS pure cashmere, luxury fabric with the fabulous air of romantic Tibet—and precious as your most prized possession. Saks Fifth Avenue, all stores; Neiman-Marcus, Dallas.

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best dressed woman in the world . . .

that's you



. . . and millions of other American girls like you who get more beautiful fashions for your money than girls anywhere else in the world.

Visa®

55% Dacron* . . . 45% Worsted

This fabric has a luxurious worsted texture, and keeps you "best-dressed" with ever so little care.

Holds pleats and shape
Retards wrinkles
Non-oily spots sponge off
Stays well-groomed through wear and packing

Lipman Brothers made this flatteringly slim dress and jacket of VISA. Black, brown, grey. Sizes 10-20. About $50. Slightly higher in the West.

by **Milliken**

Look For The Milliken Hang Tags,
At Your Favorite Stores, Everywhere
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*DuPont's polyester fiber

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LASS o' SCOTLAND



Who says you're not "the knit type"?

How wonderful you'll look, some evening soon, when Lass O' Scotland sends you off in a fabulous, figure-making FLARE KNIT®! It might be one of these, scooped bare, with pretty cover-ups for coming and going. Left, bead-embroidered, about $50*. Right, jeweled, about $40*. Wool chenille in dream-about colors. Sizes 10 to 18. At fine stores or write LASS O'SCOTLAND, Ltd., 1407 Broadway, N. Y.

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the young point of view in shoes

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the Coquette

Pumps so pretty they're born flirts . . . They trim your ankle, slim your leg . . . do for your foot what a low neckline does for your shoulders. In calf and suede. Luxury fashion at a welcome price.



Shoes illustrated

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Other styles, $7.95 to $10.95
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Life Stride Division,
Brown Shoe Company, St. Louis



A Product of Brown Shoe Company

the *Pilot*

blouse



FALL BLOUSE SONG

The most talented quartet of Fall blouses that ever made beautiful music with every suit and skirt you own. All of marvelous TRIC-O-NYLE, the new 100% nylon tricot, truly dull and opaque, a whiz to wash—and never needs an iron. What's more, all collars are especially lined to hold their shape permanently. At fine stores everywhere, or write The Kramer Co., Dept. V9, 1407 Broadway, New York 18

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RESULT:

A slimmer you!

If you want to look your slim best . . . look for the new GRIPPER Zipper when you buy a girdle or a corselet.

You'll see how this smoother, smaller, more flexible zipper makes a trimmer, more supple, lighter-weight foundation.

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So look for the name GRIPPER Zipper on the pull tab . . . it's your assurance that you're getting the best.



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Hill and Dale

WILLO-FLEX



The shoe shown is the CREST

As good to your disposition...

as it is to your appearance.

Thanks to the exclusive ***Willo-Flex*** construction,

giving added softness and flexibility.

Let Your Foot Be Boss in...

the shoe you live in...

Hill and Dale prices, $16.95 to $18.95.

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DIXON-BARTLETT COMPANY, *Baltimore 24, Maryland*



Sylvan Rich

for Martini Designed

After-five splendor, sculptured in Pettipas
pure silk Barathea by *Onondaga.*
The flyaway bustle, counterpoint for the sheath, about $90.
The torso drape, about $110. Both in black,
American Beauty red, peacock blue, winter navy. 8 to 16.

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See page 139 for additional stores

ELLEN KAYE's

social butterflies...



Bouffant beauties, afloat over built-in props. Right, shoulder spanning, darted and shaped in silk and rayon Pageantry. Left, wing-tipped jacket over a halter dress in Victorian, a featherweight rayon and cotton faille — the bodice, embroidered rayon velvet. Sizes 7 to 15, each under $40. For store nearest you, write Lang-Kohn, Inc.; 1706 Washington Avenue, St. Louis 3, Mo.


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COSTUME JEWELRY • COMPACTS • CIGARETTE CASES • CARRYALLS • LIGHTERS • PILLBOXES

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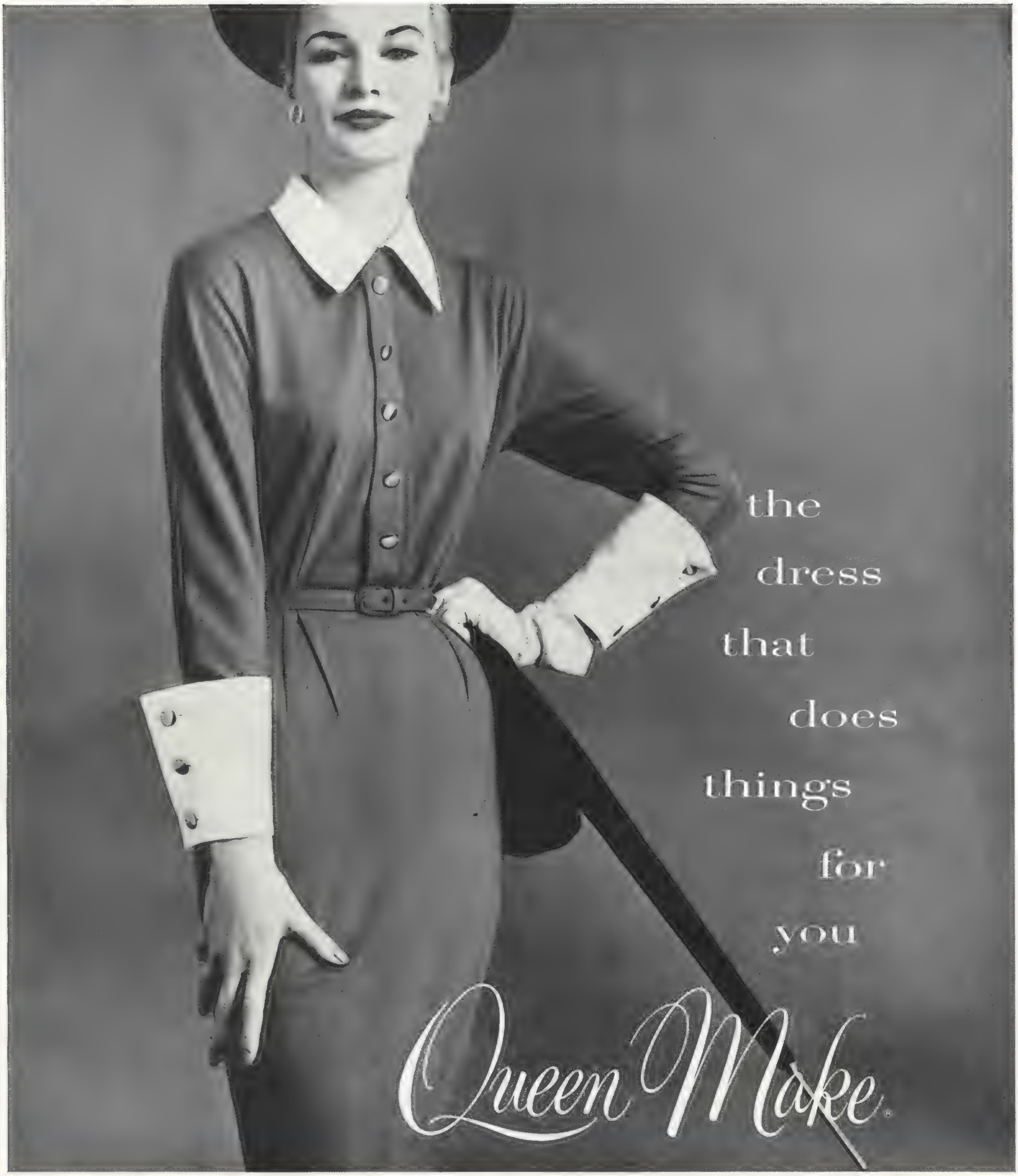
THE BACKGROUND OF FASHION



Paris strikes a match with a coat, hat and bag ensemble in Anglo's Premier 100% wool by

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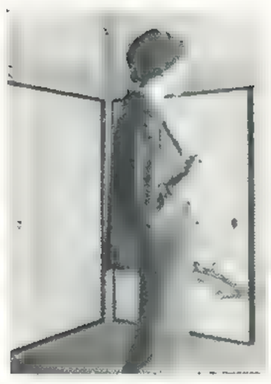


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British woollens

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WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

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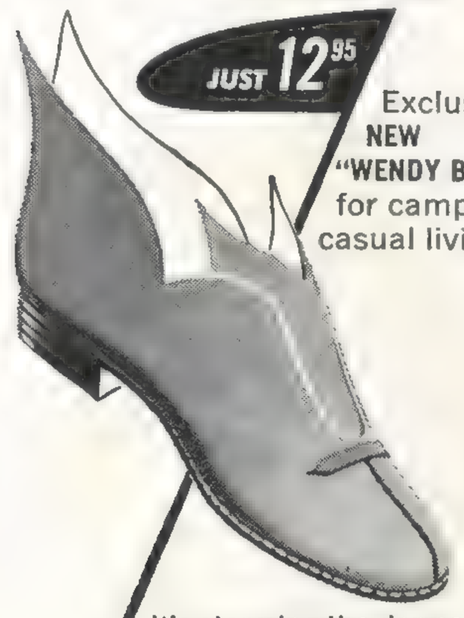
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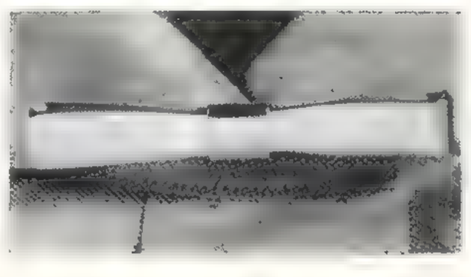


SHOP

Right: Straight from the edelweiss country, this kind of shorts: *lederhosen* with a difference (they *fit*, immediately). Dove-grey split cowhide, for women in waist sizes 24 to 30, $19.95. Also in men's sizes. The knee socks, equally authentic, are $3.50. The Alp Horn, 572 Washington St., Wellesley, Mass.

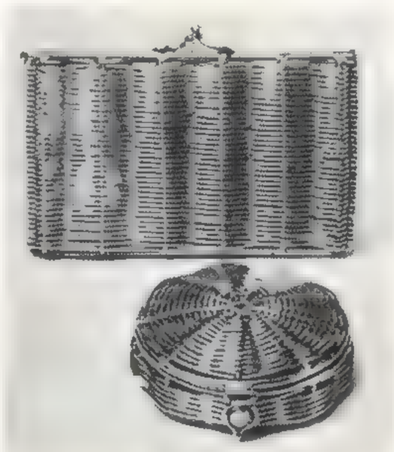


Right: Good news for a season when the feminized shirt couldn't be smarter: a permanently tied, permanently crisp bow tie. This always-neat little touch, all sterling silver. $3.30 tax inc. From Holiday House, Bellevue Theater Building, Montclair, New New Jersey.





Left: Speaking of luck—two four-leaf clovers, one has amethyst leaves, the other topaz. Each one has about 40 carats of stone, set in 14-k gold. Very well priced: amethyst, $150; topaz, $130, both inc. tax. Johnston Jewels, Ltd., Waldorf-Astoria, 50th St. & Park Ave., N. Y.



Left: Is it wicker? No, it's really brass, treated as if it were wicker. Anyway, it's a clever compact and cigarette box (the compact, complete with a turquoise closing) from Italy. Each: $24.75 inc. tax postpaid. Gourielli, 16 E. 55th St., N. Y.



Right: Sweater life of the very young (boys *and* girls): these warm ski sweaters from Austria. They're turtle-necked with a zipper closing. In red, white, or navy-blue Zephyr wool. Sizes 3 to 6x, $7.98; sizes 7 to 14, $8.98. Helene Davis, 55 West 42nd Street, New York.

HOUND

. . . something for both



Left: Two of the easiest sweaters one could own: Orlon, with no moth appeal. The pull-over, red with a navy-blue neckband (or white, with a navy-blue or brown band), is $3. Navy-blue cardigan (or white, red, or brown) is $4. Sizes 34 to 40. Add 20c post. Paris Shop, Box 390, 509 Main Street, New Rochelle, N. Y.

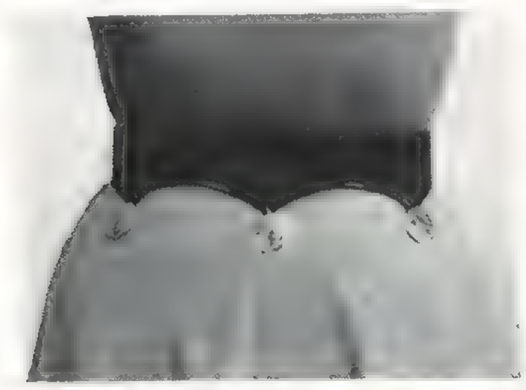
Right: This big train-conductor's pocket watch—just for instance (instances where it would be handsome: with a grey flannel at-home costume, a dark day-dress). The case and chain are polished brass, and its clockwork aspects work like same. $8.50. Alex Loeb, Meridian, Mississippi.



MIEHLMANN

Right: The chemise exists—and in a most delicious material. Silk chiffon, banded in satin and lace, it's a delight to wear under suits, lined dresses. Also in crêpe, nylon georgette, or nylon crêpe. In all black, or white, blue, or pink with écru lace. 32 to 40. $29.75. Gertrude Heaney Kane, 745 5th Ave., N. Y.





Left: Fine example of one of the most useful accessories in college closets: the handsome leather belt. This one is polished calfskin with gilded somewhat-Roman coins. In black, red, or natural leather. Waist sizes 24 to 30. $5.95 ppd., tax included. Boutique, Box 642, Grand Central Station, New York.

Right: One of the prettiest filing cases going: this, for jewellery. It's compartmentalized for earrings, necklaces, bracelets. Of pink, blue, grey or pale-green leather with a grey moire lining. It's 9½" x 11½" x ¾", handy for bureau drawers. $12.95 ppd. Here's How, 590 Third Avenue, New York.



BLOUSE $16.95 Velveteen. Black only. Sizes 10 thru 18.

SKIRT $55.00 Pure silk taffeta, permanently pleated. Available in sizes 10 thru 18. Specify waist measurement. Black or Taupe.



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Esther Dorothy



ALASKA SEAL,

dyed black, in the new silhouette, the wrap-around coat. Complete silk braiding on all facings. **$1,200**

Especially designed for the women 5 ft. 3 and under—over too.

Furs for the Woman by a Woman

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Sterling Silver reproductions of Ancient Egyptian amulets. Complete bracelet $27.50. Individual pieces, shown from right to left, as priced.

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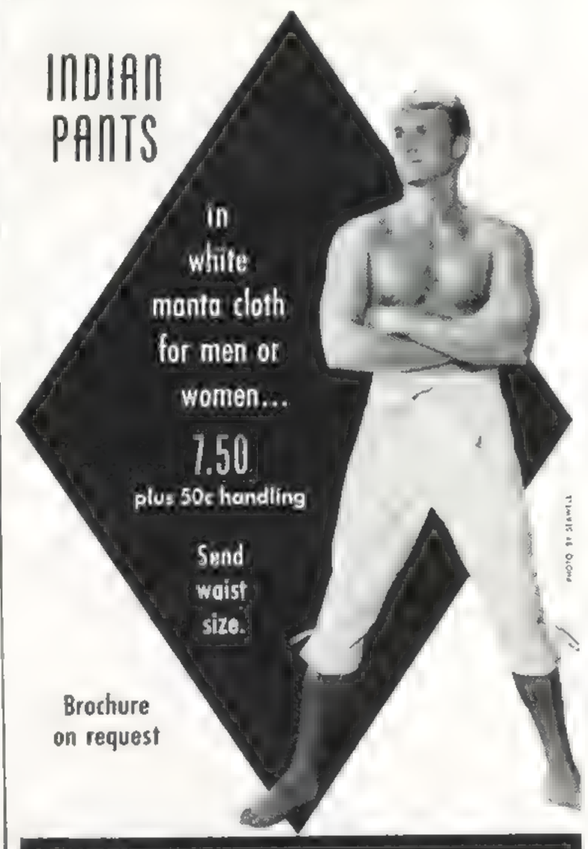


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Send waist size.

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Write for catalog.

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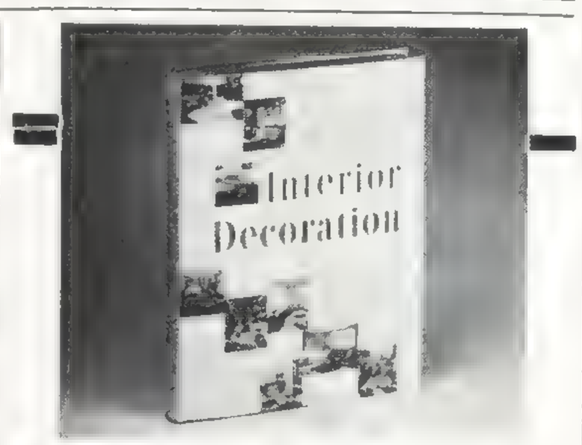
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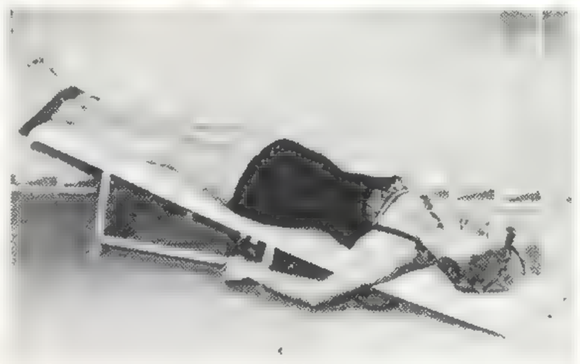
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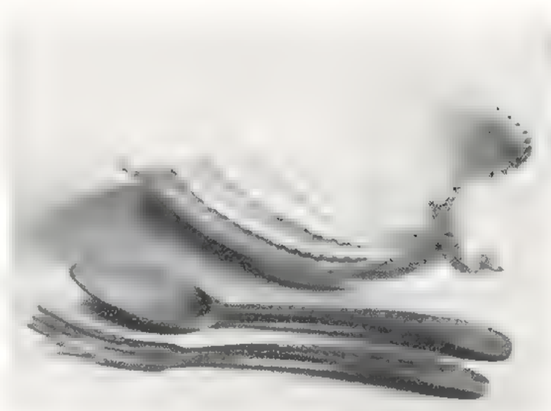
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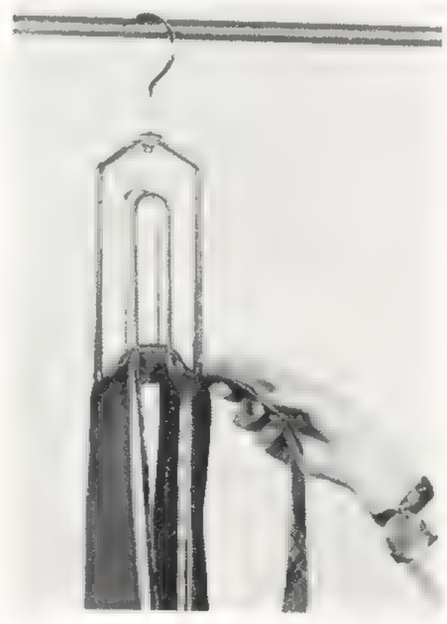
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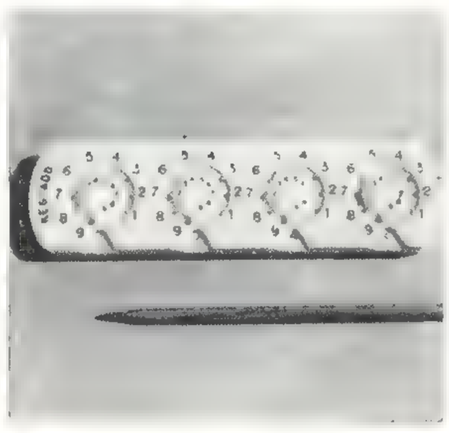


Right: A conch shell one *can't* hear the sea in. This is a white ceramic bowl from Italy—would do handsomely for a big cluster of purple grapes, or a salad for, say, four people. Included in the price: a pair of wooden servers. $8.95 ppd. Serv-U, Box 390-V, Flushing, New York.



Left: A tie holder of almost-magical properties. For one thing, it accommodates about a hundred ties; and for another, you can take out the middle tie or the one furthest underneath without mussing any of the others. $3 plus 25c postage. Silverstone's, 400 E. Wisconsin Avenue, Milwaukee, Wisconsin.

Right: A handy item for those of us who never pretended to give Einstein any competition. This very portable little adding machine has an unerring way with addition, subtraction, et cetera. Adept with figures up to 9,999. $2 ppd. Priesmeyer's, 110 South Central St., Clayton, Missouri.





Left: A pretty way to cope with the first chill of autumn—a white stole, very soft, in a loose lacy pattern. This is of Orlon (meaning no moth nourishment) and 77" from fringe to fringe. $5. Lord & Taylor, Fifth Avenue at 38th Street, New York.

Right: For favourite armchair or for travelling, a foam rubber pillow that anchors onto the back of the chair. It fits the back of the neck, apparently helps muscles to relax. The Celanese cover comes off for washing. Pink, blue, navy blue, red, white, or Paisley. $2.50. Lewis & Conger, 1152 6th Ave., N. Y.



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Left: Rosewood from Brazil . . . wonderful wood. Wood-handled, stainless steel tools and a cutting board, for meats, cheeses, sandwiches—made by experts at treen work. The whole set: $21.75 ppd. Salisbury Artisans, Salisbury, Conn.



Right: This seasonable object is, at heart (actually, at base), a bottle opener. But, to all outward appearances, it's a goose, with its plumage painted all the right colours, sitting on a mossy perch. $3.95 plus 50c mailing charge. The Red Box, Westbury, Long Island.

Coming, September 15 Vogue: a collection of knitted fashions, all deserving most cherishing care. Well established in New York: a dry-cleaning establishment specializing in the care of knitted things. They clean them cautiously, block them within a hair's breadth. Velvets, silks, brocades also emerge in fine shape. And a note for this year: they're especially good at cleaning velvet and tidying the nap; which includes taking hatpin marks out of berets (which should be helpful this beret-conscious year). The address is 215 East 64th Street, New York. The name: Denihan's.



Right: This circular object is a Mystic jar opener. As if by magic it simply grips stubborn screw-type jars, cans, bottles, and loosens them. (Especially useful when humidity makes things stick.) Four for $1. House of Ideas, 1309 State St., Racine, Wisconsin.

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Left: Miniature steam roller? No, it's a gadget for chopping things. (Parsley, spinach, onions, almonds, or meat.) Adjustable steel blades chop thin or *very* thin, are removable for washing. $3 plus 50c postage. La Cuisinière, 133 E. 55th St., N. Y.

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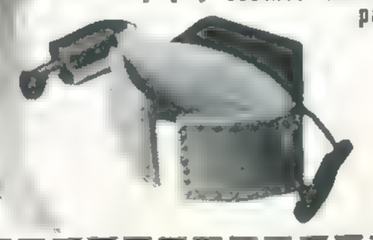
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BRITISH VOGUE
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FRENCH VOGUE
4 PLACE DU PALAIS BOURBON, PARIS 7
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VOGUE IS PUBLISHED BY THE
CONDÉ NAST PUBLICATIONS INC.
President: I. S. V.-PATCÉVITCH
Vice Pres. & Adv. Dir.: FRANK F. SOULE
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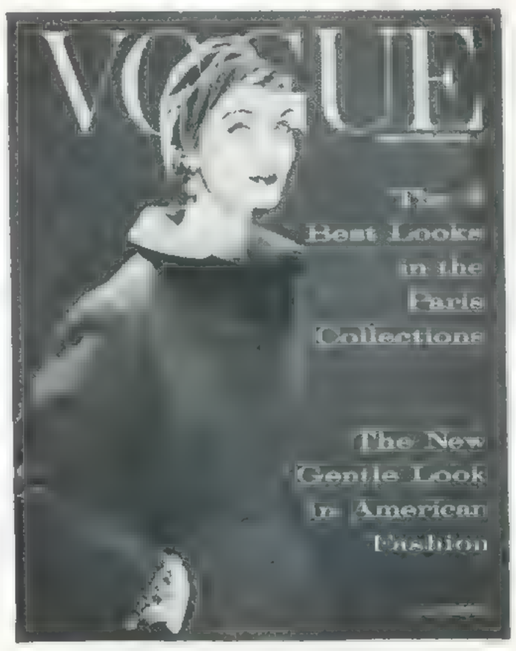
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VOGUE INCORPORATING VANITY FAIR

New York *Paris* *London*

I. S. V.-PATCÉVITCH, *Publisher*

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SEPTEMBER 1, 1954

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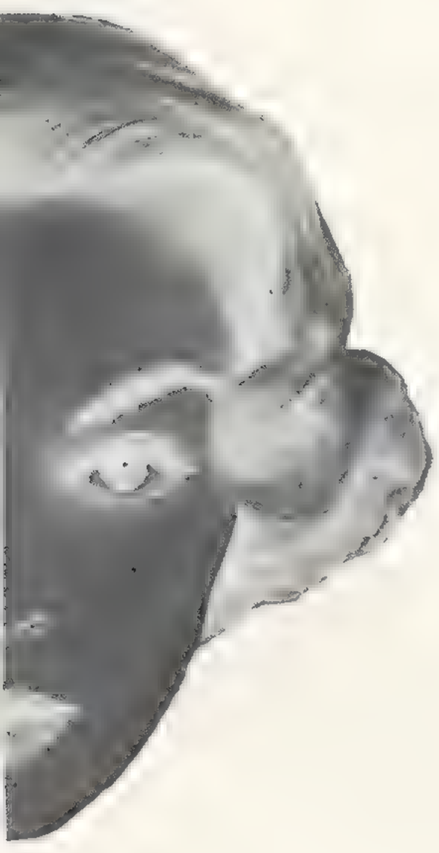
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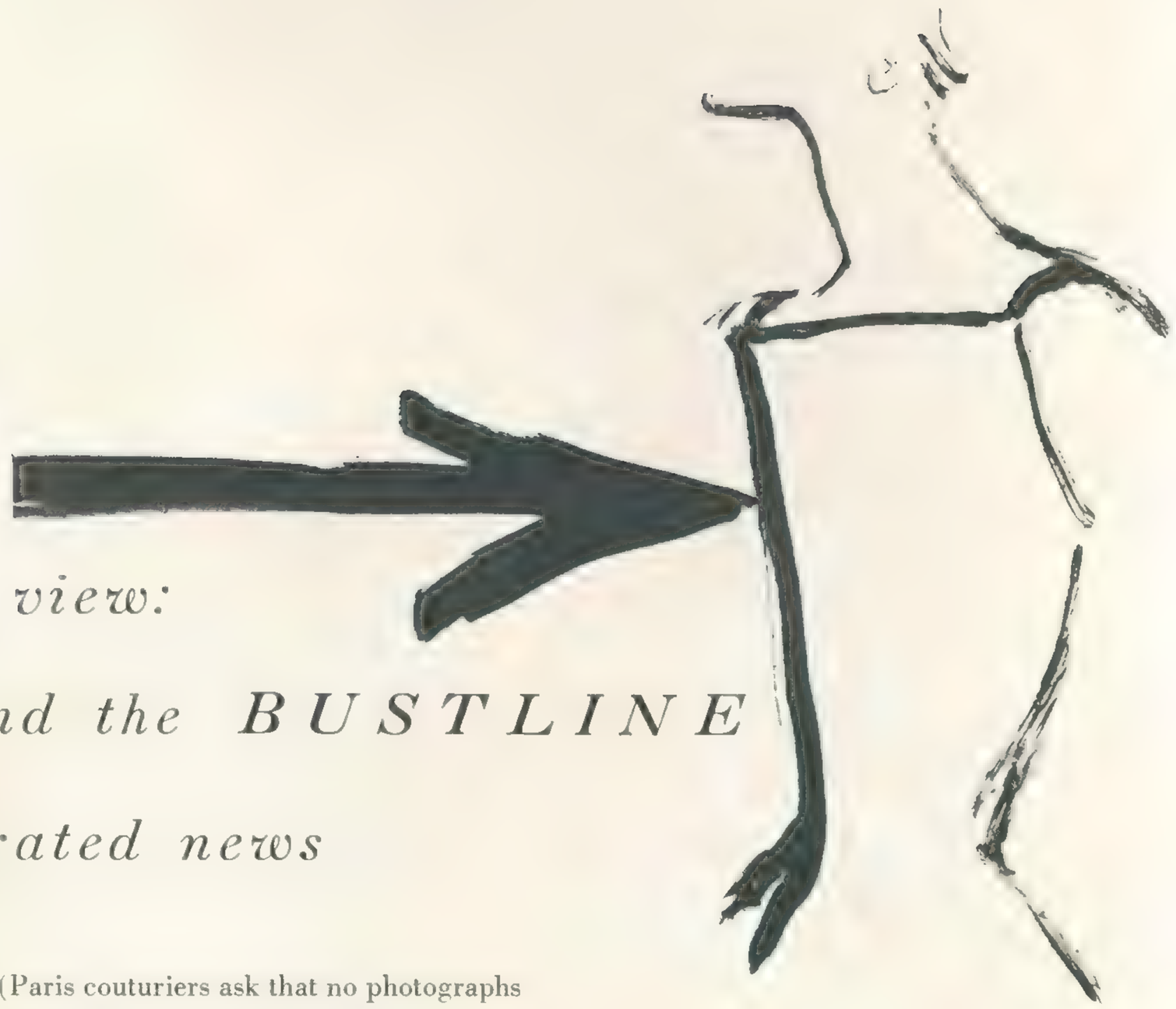
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Vogue's eye view:

PARIS and the BUSTLINE

First illustrated news

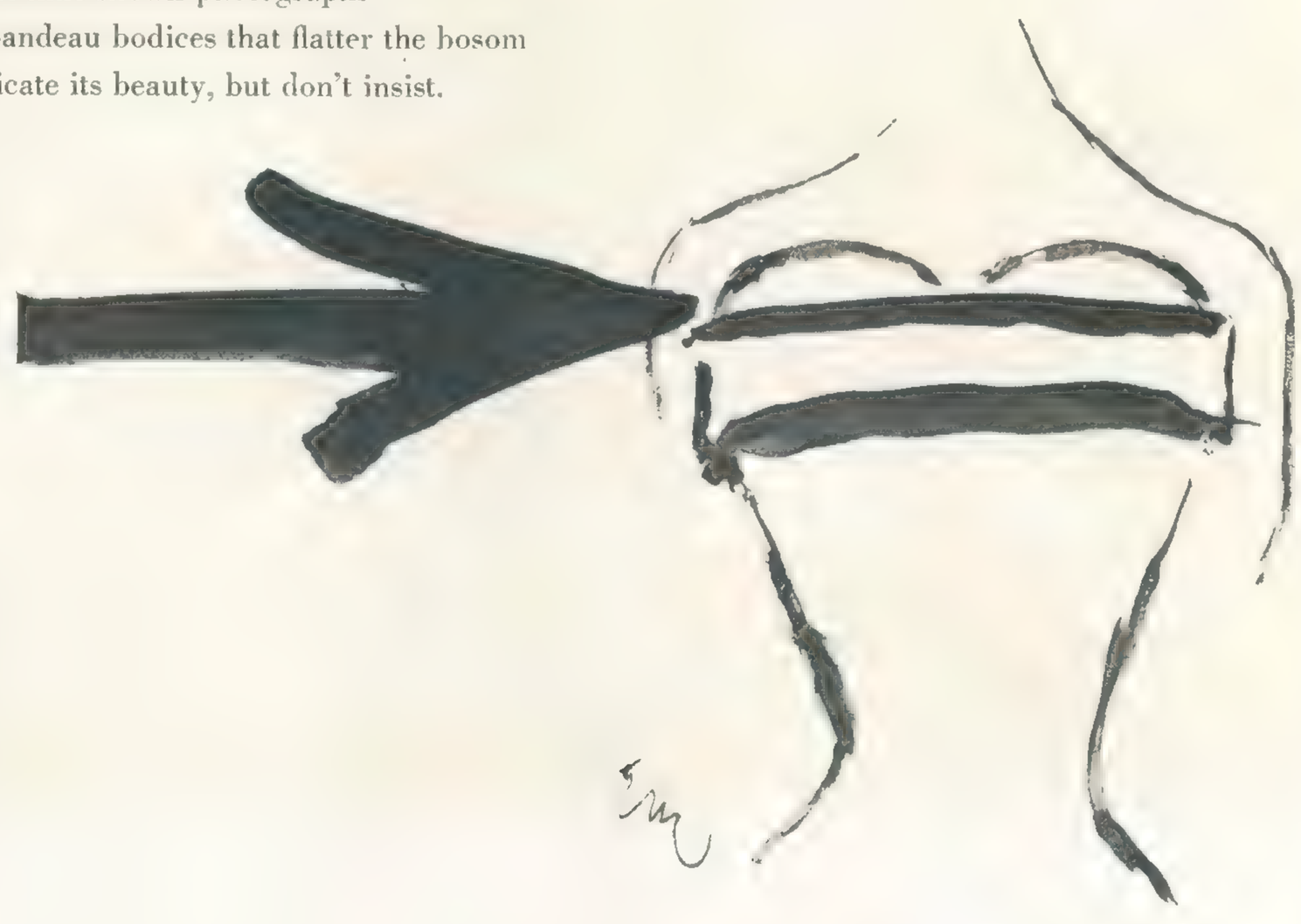
Now it can be told in pictures (Paris couturiers ask that no photographs or drawings of French fashions be shown until now, September 1)—exactly how Dior's new silhouette affects the bosom.

Flattening? The first frantic cables gave that impression, but a glance at the Vogue sketches here would indicate that "flattering" is the accurate word. For what Dior has done is this: in many of his dresses, suits, and coats, he has sheathed the bosom closely, making it seem rounder, smaller, younger.

No cleavage—the fabric holds the body like a close bandeau.

Then, in still other fashions (see below), he has created a new Anne Boleyn kind of bustline. The bosom is lifted, but again, rounded rather than pointed, and held closer to the body than heretofore.

On the following pages, first-time-shown photographs of the new Dior fashion—bandeau bodices that flatter the bosom with new subtlety: that indicate its beauty, but don't insist.



THE 8 BEST LOOKS FROM PARIS



There are hundreds. The woman's "look," not just the line of her dress, seems to preoccupy French couturiers intensely today. And the result is a series of collections that resemble a long and beautiful fashion-dream, wherein every woman can find a number of ways for arriving at her ideal clothes self.

Even at Dior, with cable wires buzzing about a flattened bustline (actually a flattered bustline—see page 149), the news is as much in the look as in the line. His sheathed bosom is actually an accessory to a new kind of femininity: subtler, not at all insistent, full of a charming reserve.

Balenciaga's mental fashion-picture of the woman has been drawn with a softer pencil this autumn. His easy, unfitted line is gentler now, not a bit laconic—and has a lighter kind of wit. See his double-take dress cut like a suit and like a coat.

Fath's woman is straight out of a novel by the Comtesse de Ségur. Romantics will flock to him for his full Victorian jackets floating backward over back-floated skirts (one almost expects to find a vial of smelling salts in each Fath pocket).

Givenchy sees women deliciously. His collection is full of the prettiest pleasantries (most attractive dinner hats in Paris, for instance), and of the most seductively pretty dresses. And his colours look as if they were picked from some heavenly fruit market where every fruit's in season all the time.

Now, then: the 8 looks that stood out strongest in the collections. Each had a dozen variations; each is capable of dozens more. Vogue's point in selecting them: to serve as a master guide to Paris fashion—these looks, or looks very like them, are the ones to watch.

The details on the Paris collections: in September 15 Vogue.

1 SHEATHED BOSOM; LONG SLENDERNESS: DIOR

And the look is this: a woman in fashion subtly,
but not insistently—her smartness charmingly reserved.
The line: it kept Paris-New York cable lines buzzing—
Dior's new sheathed bosom (see sketch, above),
here on two slendernesses of speckled brown tweed—
a two-piece dress; a new long, roll-collared jacket.
The hat—the same tweed.

2 *BANDEAU DRESS, BOUND HIGH: DIOR*

And the look is this: elegance
of the most worldly sort—black silk jersey
slimming the body severely smooth
from the collarbone to the hips,
from the frilled peplum to the hem;
worn with a straight-set cap of feathers,
shoulder-length black gloves.
The woman stands like a statue in black,
simply breathing fashion.
Hat, in America at Bergdorf Goodman.

3 *BANDEAU DRESS, AFTER DEGAS: DIOR*

And the look is this: all the charming
young grace of a dancer in a Degas sculpture—
her dress up-dated for 1954 by Dior.
Grège satin, the bandeau binding the body
from the square neckline to the twist of satin
around the hips. The skirt: longer than
a tutu, but shorter than any in Paris fashion—
many Dior little-evening dresses have these
fifteen-inch hemlines. Dress, in America
at Henri Bendel; Nan Duskin; Morgan's of Canada.
Buckled pumps: for Delman by Dior.







4 *EASY TWEED, MADE SURPRISING: BALENCIAGA*

And the look is this: simple, casual, soft, for town—yet full of a great sense of fashion invention. For this is a dress that's cut two-piece at the back for the look of a suit, and fly-fronted in front to look like a coat.
In beige-and-grey tweed.
Final surprise: the brim now added to the famous Balenciaga pillbox—now it's a kepi. Dress, in America at Lord & Taylor; Frederick & Nelson; I. Magnin.
The hat, at Bergdorf Goodman.



5 *SWEEPING HAT*

OVER SLIM SUIT: DIOR

And the look is this: allure and tailoring
together at last in the same costume.
How Dior achieves this new intention here:
in rust herringbone tweed,
the jacket slendered to a new
three-inches-longer length,
its bosom sheathed, its collar turned up
sportily under a surprisingly romantic
suit-hat: rust-and-brown
feathers, rippling wide.
Suit (including a rust chiffon blouse),
in America at Altman; Filene's.

COFFIN



COFFIN

6 *FULL ROMANCE BY DAY: FATH*

And the look is this: a delicious *little* woman.
That's the point of so much fullness—
to make everything seem little about a woman
except her eyes. Grey tweed dress and jacket,
both foaming backward; astrakhan collar.
In America at Wanamaker's, Phila.

7 *SHIRT LUXURY, IN FUR: BALMAIN*

And the look is this: a wonderful contradiction—
plain tailoring in precious ermine
(jet cuff links, buttons); fur inside and
fabric out (this ermine shirt is worn as a blouse
for a black broadcloth suit).
In America at I. Magnin.



8 SLEEVES
AND SEDUCTIVENESS
LATE-DAY: GIVENCHY

And the look is this: a beautiful and discreet woman.
The waistline (the smallest ever surveyed), pointed out
in a Tudor point. In black taffeta, worn with earrings
like sconces, a bowed chignon hat. Dress, here at Altman.
Dress and hat at Wanamaker's, Phila.;
Frederick & Nelson; I. Magnin; Morgan's of Canada.



SATIN-SCARFED WOOL:
LANVIN-CASTILLO

Black wool dinner dress, dressed to the wrists
and to the hilt. Day-length. Cut with a deep open neck
at the back—which is where the white satin scarf
comes in. Dress, at Wanamaker's, Phila.
Chignon coif by Svend, here at Henri Bendel.

BUCKLE STOCKING:
FATH

To wear with a plain opera pump, as here—
one of the prettiest inventions in Paris,
a stocking embroidered with a black lace buckle.

COFFIN





PARIS *continued*

SHEATHED BODICE: DIOR

Far left: Close-up of Dior's
so-called "flat" line—a line that's actually
far more flattering than flattening.
Sheathing the bodice of a full
(and full-skirted) evening dress,
a little overblouse built rather high,
built like a Degas dancer's dress.
This, in pearl-grey satin, with pearls clipped
to the satin bow, and grey pearls
roped about a chignon.

BIBBED SHEATH: BALENCIAGA

Directly left: A black wool dinner
dress with this: a bib of white ermine.
And this: a most exciting elegance.
The back is bare except for straps
that tie across in bow-knots.
Almost a pair of sleeves: the long gloves.



RIGHT-BUCKLED SUIT: FATH
lack wool, black fox, the blaze on
ıe jacket a rhinestone buckle and links.



TULLE HELMET: GIVENCHY
New evening pleasantry, transparently black,
jet-embroidered. Henri Bendel.



PEPLUM SUIT: DIOR
Black wool. The hip, the only place for frills
in Dior's scarcely curved new line.



DRAPED NECKLINE: FATH
On a black wool jersey dinner dress,
a low-crushed neckline; long sleeves.



TWIN CHIGNON CAP: FATH
Two coils of black satin on a veiled
satin band; rhinestone pins. Saks Fifth.



ANTASTIC JEWELS: GIVENCHY
his chain of seven flower pendants,
ade for his collection by Maison Vendôme.



FLAPPED CAP: DIOR
Brown felt, ear-muffed. Henri Bendel; Carson
Pirie Scott; Neiman-Marcus; Holt Renfrew of Canada.



SCARF: LANVIN-CASTILLO
A giant satin necktie streaming down
an uncurved, back-buttoned tweed dress.



BABY BONNET: GIVENCHY
A tie-back of brilliant blue felt,
favourite Givenchy hat-line. Bergdorf Goodman.



SLOW-CURVED COAT: DIOR
Black wool with his new sheathed bodice,
a slowly curving skirt. Lord & Taylor; I. Magnin.



LACED SUIT: GIVENCHY
Raspberry broadcloth, with a darker red
overcoat also laced like a shoe.



SHEATHED SUIT: DIOR
Black wool jacket, white flannel dress-top,
slendered straight. Frederick & Nelson.



BLOUSED-BACK DRESS: FATH
Caramel wool, box-pleated above a low-placed
belt. Lord & Taylor; Nan Duskin; I. Magnin.



ROSY CAP: GIVENCHY
His evening tie-back, in black satin, the rose-stem
rounding the cap. Bergdorf Goodman; Neiman-Marcus.



CABLED COAT: GIVENCHY
This new flag-blue wool, woven to look
like a close replica of cable-stitching.



SIDE-KNOTTED CAP: DIOR
Taupe felt, a jewel in the knot. Bergdorf
Goodman; Neiman-Marcus; Holt Renfrew of Canada.



HIP-PLEATED DRESS: DIOR
The dress worn under the coat at the top of the page.
Taupe wool. Bergdorf Goodman; Holt Renfrew.





LONGEST-JACKET SUIT: DIOR

Far left: Jacket length—what's it
all about at Dior? It's one step
in the sheathing of the body,
the gentler moulding of the line.
And the narrowing of shoulders,
restraint of bosom: a part of its effect.
Greeny-grey herringbone tweed—
both jacket and dress. Costume, here at
Bergdorf Goodman; I. Magnin. The hat,
a cup of bronze feathers, at Bergdorf Goodman.
The lilies of the valley: anyone's.

SIDE-TIED JACKET: GIVENCHY

Near left: Side-fastening—what does
it amount to in this suit? Givenchy
uses it to soften the whole silhouette;
to suggest, in so many words,
the subtlest sort of drapery. Suit,
in pearly-grey tweed—the jacket short
and unfitted and adding to the length
of leg (or so it seems).
The suit and the top-knotted hat,
ready later at Henri Bendel; I. Magnin.





GREATCOAT, INTERESTING OPENING: PATOU

Oxford-grey flannel, opening to show
a camel's-hair lining, a camel's-hair suit—
and big enough to accommodate both comfortably;
this is one of the *greatest* greatcoats
in Paris. In America at Frederick & Nelson.

TWEED COAT, TWIN DRESS: BALMAIN

As wearable a costume as eye can see in the
collections, a lightly-bloused tweed coat
and dress, both pepper-and-salt and easy as pie,
their belts threaded. as almost all Balmain
belts are. In America at I. Magnin; Morgan's of Canada.

SLOW-CURVED
COAT: DIOR

In brown-and-grey herringbone tweed,
the new sheathed bodice that's the talk of Dior's collection—
and for coats, it continues into a slow-curving skirt,
supported partly by a hip-pleated dress
worn underneath. Coat and hat,
in America at Bergdorf Goodman.
Coat, also at I. Magnin; Holt Renfrew of Canada.





FLANNEL COAT, LIME
FUR LINING: HEIM

Exciting look inside the fur-lined coat,
pin-striped grey flannel
that opens to reveal a brilliant interior of lime lapin.
A chalk-striped dress, a lime lapin beret—
Heim's method of completing the costume.



PARIS *continued*

FLIP-BACK SUIT:
BALENCIAGA

Above: A flare not more flaring than
a lighted match—flicking out at the hem
of Balenciaga's short, front-curved jacket.
The suit, in pepper-and-salt tweed,
already one of America's favourites:
here now at Henri Bendel; Filene's;
I. Magnin; Morgan's of Canada.
The hat, a pigtailed ermine pillbox.

SUIT-COSTUME:
BALENCIAGA

Ever since Balenciaga first took
the tautness out of fashion, ease like this
has been his going concern. Here,
a scarf-collared tweed suit worn under
a camel's-hair coat—the latter,
back-yoked and gently back-belted.



TENT-COLLAR SUIT:
BALENCIAGA

Above: A very black pepper-and-salt suit
under the influence of Balenciaga's collar
(no one can handle a big collar
with more elegance than this designer).
This, tied with a black suède tie,
and worn with a white fox busby pillowing
a baby pink rose. Suit and hat:
Bergdorf Goodman. Suit, also: I. Magnin.

BACK-BLOUSED SUIT:
FATH

Grey flannel suit—wearing its blouse outside.
This, fitted at front, full at back,
held by a waistband buckling back and centre.
Jewel cuff links; Persian lamb hat, scarf, bag.
Hat and suit, here at I. Magnin. Suit, also:
at Frederick & Nelson; Eaton's of Canada.



SATIN, SHEATHED, WRAPPED: DIOR

The new statuesque evening line at Dior, here in pale-pink satin (a black silk jersey example, on page 152). This wonderful long slenderness: achieved by sheathing the bosom, moulding the torso to a bow at the hips, and wrapping the skirt— over it, panels fall in long graceful lines. In America at Bergdorf Goodman; Frederick & Nelson; I. Magnin; Holt Renfrew of Canada.



PHOTOGRAPHED BY COFFIN AT JANSEN

SATIN, WRAPPED, FURRED: GIVENCHY

The deep décolletage, the waist, the skirt—all wrapped slenderly
by Givenchy in white satin (of Celanese acetate: the Paris collections
make great use this year of the man-made fibres).
And then, as added wrapping, there's the long stole—
a winding of white satin run through with mink.
In America at Henri Bendel; Wanamaker's, Phila.; I. Magnin.



MRS. PHILIP ISLES

VOGUE, SEPTEMBER . 1954

Hair up again, hair-ribboned



KAREN RADKAI

MRS. MANUEL QUINTANA

Now it's a definite trend (Vogue thought it might be, in the July issue):
that pretty up-curve in smart coiffures. And it's more than a new hair-fashion—
it's part of a whole new romantic movement in women's looks,
which American fashion, as you'll notice in this issue of Vogue, supports strongly.
Facing page: Mrs. Philip Isles, who's wearing her bright black hair differently now—
gentled up at the back into a high little chignon, and fringed prettily across the brow.
She pins a flat little pump-bow on top—hair ribbons look
wonderfully right with hair waving up again. Mrs. Isles's coiffeur: Marcel.
Above: Mrs. Manuel Quintana, her beautiful red hair as short as ever (about three inches),
but set *up* for autumn, waving away from a slanted part and caught at one side
with a little black satin bow. This coiffure: the work of Roger Vergnes.



Gentle new evening hat-line: a crush of white satin at the back of the head. Irene of New York.

The new gentle look in American fashion

Can a woman's look change? There are cheerful doubts ("Oh dear, I'm out of fashion again," was the caption for a recent cartoon of a woman reading a fashion magazine). Yet change you have; even a glance back over your personal snapshots will prove that. It's the same you throughout them, but the mood of your looks—not just of your clothes—shows definite changes, as indeed it should. The smart hoyden of the Twenties became the sleek sophisticate of the Thirties; the practical elegance of the war years changed, with the advent of Dior's New Look, into a romanticism that bordered closely on "costume." Since then, as the spirit of the times altered once again, the look smart women have had can be summed up rather like this: tossed Italian haircut, a simple loose-cut suit, a casualness that when not practised properly often deteriorated into gamin carelessness.

Gamins are gone, and over-careless ease. Ask a psychologist why there's a need now for a gentler look in our women; Vogue only knows that it's the gentle women who are arousing admiration now (Grace Kelly on the screen, Deborah Kerr on the stage: two instances). And American designers, who react to public moods with litmus-paper speed, have filled their collections this autumn with fashions in a gentle new spirit. Ease and casualness are there, but of a gentler brand. Allure is there, gentler, not trying to high-pressure anybody. Many simple American favourites are there—shirts, for instance, and trench coats—handled *now* with white kidskin gloves, white satin hats, soft twists of white satin scarfs. There is a gentle but definite sense of colour: many sapphires, amethysts, pinks, blonds, and blacks as gentle as a raven's wing. And coiffures, as seen on the two previous pages, are gentling up at the back, are wearing little hair-ribbons with a new, softly pretty effect.

Beginning here, the lovely American look in fashion . . . gentle reader.

The American shirt suit: its gentle new look

Ease and casualness of a gentle new brand (and gentleness is the brand mark of the autumn collections): the shirt suit handled now with white doeskin gloves, a white satin bodice, a back-set cap of crushed white velvet. The look at dinner—smart, attractive, unforced: nothing high-pressure about it. The Ben Zuckerman suit (its jacket satin-lined) in Forstmann wool doeskin, and the bodice, both, at Saks Fifth; Julius Garfinckel; L. S. Ayres. The gloves by Alexette Bacmo: Saks Fifth. Harry Winston diamonds. "Holly Red" lipstick by Yardley, specialists in soft colouring.

BLUMENFELD





Shirt dress in Paisley velvet

Shirt suit, its jacket bloused

Two pretty nearly flawless costumes—both of them, essentially shirt; both, essentially feminine and deliciously groomed. They come from the autumn collection of Traina-Norell (where it's standard procedure to cut shirts as though they were Koh-i-noor diamonds). *Left:* A late-afternoon through evening shirt dress made of Paisley velveteen—a never-before fabric that's as soft as a coat of powder, and has, in its depths, the luminous quality of a heavy satin. The dress, with its own white chiffon scarf and leather belt: ready at Bergdorf Goodman; Dayton's; Neiman-Marcus. *Right:* Not just a suit, not just a costume, but a look—fashion operating perfectly, in every detail. The bloused shirt jacket of ruby-coloured wool jersey; the easy skirt of navy-blue wool jersey; the silk shirt, shirt-cuffed, and fastened with rhinestone cuff links. Costume, ready at Bonwit Teller; Wanamaker's, Philadelphia; Woolf Brothers; I. Magnin. *Details:* Berets by Adolfo of Emme (he designed all of the hats for the Traina-Norell costumes). Gloves by Kislav. Glistening lipstick, Guerlain's "Bright Red."

BLUMENFELD



PENN

Shirt-tail jacket

Shirt idea here? A detail—a flick of shirt-tail buttoned down at the jacket's hem. The suit, one of the new beauties coming in by way of tweed, a suit of great ease and without a single fashion problem. In black-and-white British woollen, with its own black jersey blouse. By Monte-Sano & Pruzan, $235. From Saks Fifth Avenue; Hutzler's; Montaldo's.



Background, these six pages: the new Japanese House in the Garden at the Museum of Modern Art

Triple-shirt costume

Shirt idea here? Taken over bodily—and beautifully. Shirt-jacketed suit of Stroock camel-coloured fleece, worn over a beige jersey shirt jacket, worn over a T-shirt of the same Wyner worsted jersey. By Claire McCardell, $90, $18, $13, respectively. Costume and Napier bracelet: at Lord & Taylor. Costume: also Julius Garfinckel; Marshall Field.



Shirt-jacket costume: grey wool

Perhaps the most fully-bloused shirt in the collections—the short shirt jacketing this easy sheath. Jacket collar: a small, tied shawl. Sheath collar: a Peter Pan. By Talmack in grey Forstmann wool. About $155. Costume and Coblentz bag: Bonwit Teller. Costume, also at Neiman-Marcus; I. Magnin. The hat: Lilly Daché.



PENN

Shirt-jacket costume: speckled tweed

New in tweed, new in New York, the short bloused shirt Dior likes for jacketing easy sheath dresses. Here, in a British woollen evenly speckled in black and white; black velvet jacket collar. $295. Costume, hat, Southwest African Persian lamb muff: Christian Dior-New York. All: Saks Fifth; Julius Garfinckel; J. P. Allen.



Dinner shirt dress: satin brocade

Plainest shirt possible—except that the fabric's a lovely, leafy re-embroidered French brocade, the colour's the blondest beige. Only décor needed: one blazing ear dangle, a bracelet, a handful of scarf. Dress by Larry Aldrich (about $135), Kramer jewellery: Bonwit Teller. Dress, also at Hudson's; I. Magnin.



PENN

Satin shirt dress: velvet-coated

As soft in cut as its pale mauve-pink colour, a satin shirt dress, worn to great effect with a coat (its own) of black velvet, straight-cut and surprisingly tailored, and lined with the mauve-pink satin. Both, by Ben Reig in French silks. Costume and Kramer jewellery, at Henri Bendel. Costume, also at Harzfeld's; Frost Bros.





Beautiful new points: amethyst, sapphire

It's a facet of beauty, this kind of colouring. Therefore, it's very much a part of this year's fashion news. The way to look at it? First, unfix any fixed ideas about "autumn colours"; then explore the colours famous for their attractiveness. Sapphire, amethyst, to name just two.... *At left:* Amethyst—a straight, wide-collared suit worn with a velours beret. The suit, $275, and beret: both by Christian Dior-New York. Bonwit Teller; Harzfeld's. *This page, right:* Pale-amethyst tweed coat cut narrow beneath the shoulders with an elegant femininity. The coat, lined with navy-blue jersey, $275. Under it, a soft navy-blue jersey dress, $185. Both by Jane Derby. At Altman; Nan Duskin. *Opposite page, left:* Sapphire blue: a free-swinging coat with sloping collar and yoke. Of Forstmann wool, by Brigance for Frank Gallant, about $135. Best's; Hutzler's. *Opposite page, right:* Sapphire-flecked tweed—a coat with straight lines, a petally collar. From Hattie Carnegie, of British woollen, about $285. Also at Frost Bros.







Point of brilliance: red coats

Figure it out: anything a coat can do, a red coat can do—brilliantly. It's the one coat that can go over any colour ever mixed. That's so this year. That's so every year. And that's why Vogue seized on the red-coat-for-every-wardrobe idea years ago. Here it is, ready for 1954 wardrobes. *At left:* What looks like fashion courage actually is about as risky as an A.T. & T. debenture. A jacket-of-all-wardrobes made of Worumbo fleece, cut finger-tip length. Designed by Brigance for Frank Gallant, $110. At Lord & Taylor; J. W. Robinson. *At right:* Ready to run the coat situation successfully for almost any smart wardrobe: a three-quarter-length coat of red Forstmann wool fleece with a warm lining of white wool jersey. By Marquise, $155. At Bonwit Teller; Thalhimers; Rich's.

Point with red: more red *Opposite page*

The 1954 idea: take colour. but don't leave it at that. First step in this red-upon-red idea, a brand-new lipstick-red with an extraordinary glow—really a red's red. This, by Max Factor: "See Red." More red: this shiny fleece coat by Nettie Rosenstein, $315. Lord & Taylor; Dayton's. The next red: a warmly rosy velvet beret from Emme. Diamonds and rubies from Cartier.



BLUMENFELD





Wool, floor-length—
beautiful way to dress for dinner

Two dresses to give a woman an entirely new picture of herself in her dinner-evening life—a pretty, refreshed self. They're floor-length, and length looks new again. They're wool, and wool looks beautifully easy; strikes us as exactly the right note when the conventional evening dress is inclined to look a bit too grand, and a short dinner dress perhaps a little unenthusiastic.

At left: In dove-grey wool, a gentle, slender dress with enough shoulder coverage to go to the theatre as well as to dinner; a skirt that flips out to a little fishtail. By Harvey Berin, in French wool broadcloth, about $175. Bergdorf Goodman; Hudson's; Sakowitz; I. Magnin. Rhinestone bracelet and earrings by Kramer.

At right: In scarlet wool covert cloth, a dress quite bare, beautifully constructed. British woollen, black buttons, black patent leather belt. By Galanos, about $325. Red satin shoes by Newton Elkin. All, at Lord & Taylor. Dress, also at Wanamaker's, Phila.; Neiman-Marcus.

KAREN RADKAI



The broadtail coat—in beautiful new form



HORST

Facing page: So light it moves in the breeze like a billow of black silk, a broadtail lamb coat for the evening life—worn hatless, white-gloved, in a blaze of diamonds. Coat: Bonwit Teller; Julius Garfinckel; Creed's of Toronto. *Above:* Black broadtail lamb tailored along the lines of the world's most elegant dressing gown—for day or (as shown) for dinner, loosely tied over a pale-blue satin dress, much-pearled, the gloves and the new back-wrapped cap both in a glittering white. The coat: by Christian Dior-New York, at Saks Fifth; Holt Renfrew of Canada. *Both pages:* Coats of black Hollander-dyed broadtail lamb. The multiple diamonds and pearls, all from Cartier.

Wool and satin–
beautiful look at five o'clock



Two valuable costumes. They have perfect manners, for one thing. They bring into a room a quiet elegance that has excitement nonetheless—and also happens to be a new and beautiful fashion attitude. Easy fit is important here; jackets as unrestricting as the costumes themselves (and they're correct moving on from cocktails to dinner to the theatre). *Left:* Navy-blue wool broadcloth, the jacket opening onto a dress with a navy-blue satin bodice. Adele Simpson's new signature is here—in the shortness of the little easy jacket. $185. At Altman; Nan Duskin; Himelhoch's. Hat, from Hattie Carnegie. The diamonds, from Cartier. *Right:* Black wool suit, the jacket unwaisted, its lining—like the blouse beneath—made of white satin. The collar, a pretty, back-slanted cowl. The costume, by Maurice Rentner, from Saks Fifth Avenue; Hutzler's.

HORST

Visit to America

BY DYLAN THOMAS

EDITOR'S NOTE: *"He had that lovely gift of the gab.... In poetry or prose he could use words with an abandon like nobody else. He could throw them about and toss them up to the dizzy sky—in a great red-roaring, black-foaming race and rush-and-tumble-down of thistleblown words.... But Dylan never missed or dropped a word, no more than he would a child." These lines, from an appreciation of Dylan Thomas, the great Welsh poet who died recently at thirty-nine, were given over the* BBC *by his friend and fellow-poet, W. R. Rodgers. Mr. Rodgers added: "Dylan Thomas ... had an intractable passion for the lovely-sounding word, and with it he could pick the eye out of death."*

Across the United States of America, from New York to California and back, there streams and sings for its heady supper a dazed and prejudiced procession of European lecturers, scholars, sociologists, economists, writers, authorities on this and that and even, in theory, on the United States of America. And, breathlessly between addresses and receptions, in planes and trains and boiling hotel bedroom ovens, many of these attempt to keep journals and diaries.

At first, confused and shocked by shameless profusion and almost shamed by generosity, unaccustomed to such importance as they are assumed, by their hosts, to possess, and up against the barrier of a common language, they write in their notebooks like demons, generalizing away, on character and culture and the American political scene. But, towards the middle of their middle-aged whisk through Middle-Western clubs and universities, the fury of the writing flags; their spirits are lowered by the spirit with which they are everywhere strongly greeted and which, in ever-increasing doses, they themselves lower; and they begin to mistrust themselves, and their reputations—for they have found, too often, that an audience will receive a lantern-lecture on, say, Ceramics, with the same uninhibited enthusiasm that it accorded the very week before to a paper on the Modern Turkish Novel. And, in their diaries, more and more do such entries appear as, "No way of escape!" or "Buffalo!" or "I am beaten," until at last they can not write a word. And, twittering all over, old before their time, with eyes like *rissoles* in the sand, they are helped up the gangway of the home-bound liner by kind bosom friends (of all kinds and bosoms) who boister them on the back, pick them up again, thrust bottles, sonnets, cigars, addresses into their pockets, have a farewell party in their cabin, pick them up again, and snickering and yelping, are gone: to wait at the dockside for another boat from Europe and another batch of fresh, green lecturers.

There they go, every spring, from New York to Los Angeles: exhibitionists, polemicists, histrionic publicists, theological rhetoricians, historical hoddy-doddies, ballet-omanes, ulterior decorators, windbags and bigwigs and humbugs, men in love with stamps, men in love with steaks, men after millionaires' widows, men with elephantiasis of the reputation (huge trunks and teeny minds), authorities on gas, bishops, best-sellers, editors looking for writers, writers looking for publishers, publishers looking for dollars, existentialists, serious physicists with nuclear missions, men from the BBC who speak as though they had the Elgin marbles in their mouths, potboiling philosophers, professional Irishmen (very lepri-corny), and, I am afraid, fat poets with slim volumes.

And see, too, in that linguaceous stream, the tall monocled men, smelling of saddle soap and club armchairs, their breath a nice blending of whisky and fox's blood, with big protruding upper-class tusks and county moustaches, presumably invented in England and sent abroad to advertise *Punch*, who lecture to women's clubs on such unlikely subjects as "The History of Etching in the Shetland Islands"; and the brassy-bossy men-women, with corrugated-iron "perms," and hippo hides, who come, self-announced, as "ordinary British housewives," to talk to rich minked chunks of American matronhood about the iniquity of the Health Services, the criminal sloth of the miners, the *visible* tail and horns of Mr. Aneurin Bevan, and the fear of everyone in England to go out alone at night because of the organized legions of coshboys against whom the police are powerless owing to the refusal of those in power to equip them with revolvers and to flog to ribbons every adolescent offender on any charge at all.

And there shiver and teeter also, meek and driven, those British authors unfortunate enough to have written, after years of unadventurous forgotten work, one bad novel which became enormously popular on both sides of the Atlantic. At home, when success first hit them, they were mildly delighted; a couple of literary luncheons went sugar-tipsy to their heads, like the washing sherry served before those luncheons; and perhaps, as the lovely money rolled lushly in, they began to dream, in their moony writers' way, of being able to retire to the country, keep wasps (or was it bees?) and never write another lousy word. But in come the literary agent's triggermen and the publisher's armed narks: "You must go to the States and make a Personal Appearance. Your novel is *killing* them over there, and (*Continued on page 220*)

The Superficial Traveller

BY EDWARD HYAMS

EDITOR'S NOTE: *When not travelling "superficially," Edward Hyams and his wife live in Kent, England, where Mr. Hyams spends his time writing novels, writing and lecturing on soil conservation, a subject in which he is unsuperficially interested, and tending his vineyard. (He makes his own wine, and has already put down some six hundred bottles.) During World War II he served with distinction in the Royal Navy. His latest book,* Stories and Cream, *was published in England last spring.*

The happy traveller is the superficial traveller; and fortunately the holiday traveller can afford to be superficial. He can stay in a comfortable hotel even if there are other English people there; he can see what tourists do see—that is, whatever ten or twelve generations of intelligent and observant people, in a good temper and out to enjoy themselves, have thought worth seeing. He can go to Switzerland for the winter sport or the lake scenery, and not the Swiss character or drainage system; he can drink the wine which is set before him and not bother to seek the special little vintage which is known only within its parish; he can ask for salad without garlic; he can eat eggs and bacon for breakfast and be sorry for the natives because they have coffee and rolls. Moreover, he will never have time to get rid of his illusions. Accordingly as he expects the food in France to be superlative, or "messed up," so will he find it; he will expect Roman women to be handsome, and they will be; he will expect the Sistine Chapel to impress him, and it will. As for his wife, she will perhaps expect to have her bottom pinched in Seville's Calle de las Sierpes, and, whether she expects it or not, it certainly will be.

I have been travelling superficially for thirty years. My object has always been to keep my holiday environment foreign, and if it showed signs of becoming familiar, to go somewhere else. Strangeness is all; and since French porters gave up wearing blue smocks, it has already become difficult enough to treat the Channel as a vast barrier ocean beyond which men might very well be expected to have their heads beneath their shoulders, or to enjoy their siesta in the shade of their own vast ear. The traveller should feel that he has passed beyond the tediously familiar and that, stamped on his passport, is a guarantee that he is in the limbo where he is no longer a citizen and where anything can happen.

For this reason I am in favour of currency confusion. An international coinage, like an international language, would be dull; it would eliminate the constant mental arithmetic which sharpens the traveller's wits, and it would also eliminate the chances of occasional pleasant surprises. (I say nothing of the unpleasant ones.) For instance, I went to Lisbon when I was ten. I don't remember whether there was a revolution in Portugal about 1920, but at all events something had happened to ruin the *escudo*—or do I mean the *milreis?*—and a couple of pounds would buy the city, or so it seemed.

I have been back to Portugal; it is a country which exactly suits the superficial traveller; the more serious-minded find much to distress them. But, for the superficial, the rugged scenery, the "character" of the peasants, the magnificence of the capital, the charms of southern baroque and memories of Henry the Navigator, of the ships and men who first broke out of Europe for us, not to mention superb bathing, tremendous wines, and weather to match—all make Portugal the right place for a holiday. I saw my first bullfight in Portugal, but it was what is called a *comic* bullfight—either a primitive or decadent form—and no introduction to the bloody and mortal ballet of Seville or Madrid.

Things abroad are foreign; people often not quite foreign enough, or so I used to think until I realized that their familiarity in unfamiliar surroundings becomes an enchantment. In North Africa I once rode a camel whose proprietor and guide was exactly like a man who used to have charge of the donkeys on the sands either at Eastbourne or Hastings—not like in face, but in his manners and mannerisms.

There was a similar experience when I was taken to see banana and sugar-cane plantations. To an English child it seemed improbable that bananas grew on trees. But there they were, and very odd they looked, and a source of infinite pleasure and satisfaction, as I stood staring at them and sucking sugar cane, another delicious strangeness. Yet the gestures and motions of the wide-hatted peasants tending palms and canes were perfectly familiar and reassuring; I had seen them in Kentish orchards.

This pleasure of seeing unfamiliar fruits growing, and the object of familiar labours, has never failed me; in fact it has grown keener. My first consciously remembered lemons, for example, were in Corsica, so that lemons mean Corsica to me. Corsica is the superficial traveller's paradise because what he sees at a glance is in fact the truth, although romantic, and not a mere appearance. The gun shops do sell revolvers and the Corsicans do shoot at each other from time to time, but not, for they are extremely courteous, at the visitors.

However, lemons: In very hot countries I like to go for a walk after luncheon. If there are olive groves—the most perfect places in the world for going to sleep with a book open on the knees—I climb to them. *(Continued on page 222*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Chou-en-Lai, the Red Chinese Foreign Minister, the Congressional elections, baseball.... "Say Hey," a new pop record that is actually a *chanson de geste*, celebrating the New York Giants' hero, Willie Mays, who calls out "Say hey" while an outfielding chorus rejoices that "Willie's still a growing boy." ... Sir Osbert Sitwell's maundering reflections in *The Four Continents*, written in his anointed and massaged prose, rhythmically dull.

PEOPLE ARE TALKING ABOUT... The California phrase for healthy and vigorous: "whipped up," or its antonym, as in "Boy, you look unwhipped." ... The Urban Gallery exhibition of glassy abstractions by Robert Mallary, an experimentalist who likes to paint with oils, eked out by plaster chips, weed splinters, and a little gravel, finishing off with a unifying surface coat of clear resin.... The public passion for Grace Kelly, who looks almost abnormally ladylike, in contrast to the cleavage beauties....The radio program, "Conversation," which sounds like Invitation to a *Little* Learning.

PEOPLE ARE TALKING ABOUT... The all-purpose *printed* post card, sent out by Evelyn Waugh: "Mr. Waugh greatly regrets that he can not do what you so kindly suggest." ... The revolting Kay Starr song, "The Man Upstairs." ... Americans visiting Sérignan to see the recently opened house where the great entomologist, Fabre, lived for forty years; his familiar objects, his collection of insects, his plants in the garden, seem to wait his return from an expedition detaining him an unreasonable time.... Alec Guinness, in the movie *The Malta Story*, who is, to quote Jane Russell who said it of someone else, "a living doll." ... The old game of "Murder," revived as the slightly new game, "District Attorney," which requires the distribution of playing cards with the player who gets the ace of spades, the DA, and the one getting the jack of diamonds, the murderer; screams, lights, and three minutes to expose the criminal.

PEOPLE ARE TALKING ABOUT... Alec Templeton's "Big Ben Bounce," which starts off like New Year's Eve on the BBC, then instantly relaxes into amiability...., *The Man in the Thick Lead Suit*, Daniel Lang's quietly fascinating new book about atom research and the men involved in it, and especially this quotation from one famous nuclear physicist, Dr. Samuel A. Goudsmit: "To some teachers an atom is always a ball. In the winter it's a basketball, in the spring it's a baseball, and the rest of the time it's a Ping-pong ball. The atom is no more explained by such images than the idea of God is by a picture of an old man with a long beard, sitting on a cloud."

JUDY GARLAND, *opposite*, star of *A Star Is Born*, manages within this movie to show off superbly her voice with the built-in-sob, to imply that she has the temperament of a nineteenth-century French actress, preferably Titian-haired. Although the studio has been rather piteously crying about the rise of production costs, of thousands spent because Miss Garland had insomnia and needed night shootings, because she fought with one composer and another rushed in, because she got fat and then lost, because she said she was pregnant and wasn't, everything appears delicious now. Involved in this story of a girl who sings with a band are James Mason, George Cukor, Moss Hart, Dorothy Parker, Alan Campbell, Robert Carson, Jean Louis, Harold Arlen, Ira Gershwin, and George Hoyningen-Huene—a large expensive bundle.





SIX DIPLOMATS FROM SOUTHEAST ASIA

These six diplomats from Southeast Asia in the United States are the chief communication lines between Americans and the some 75,000,000 who live in tension on an international high wire, watched as they turn their eyes towards either the Chinese Communists or the Western Allies. The value of these six countries is obvious: they are rich and they are not hungry. Their own objectives differ: Thailand, long free, wants to remain its own boss, has asked for a U.S. alliance and protection. Burma, free since 1948 when it left the British Commonwealth, wants to keep its independence. Partitioned Viet Nam, under its Emperor Bao Dai, and Cambodia and Laos, each with its own king, are still part of the French Union, but stir restlessly. A French diplomat explained it simply: "They want us to get out."

FORMER AMBASSADOR TRAN VAN KHA was the first Ambassador here from Viet Nam, has just been appointed to high office at home. Among his other distinctions are his escape from a Viet Minh prison, and his place as the founder of the Boy Scouts in Viet Nam. A tall man whose face has a stern sadness, he wore for this photograph not his usual Washington clothes, a dark sack suit, but a ceremonial coat of mulberry brocade, lined with yellow satin and closed with small jade buttons. Madame Kha, who has a noble beauty, wore a grey satin robe with yellow velvet flowers.

AMBASSADOR NONG KIMNY, a close friend of Cambodia's King Norodom Sihanouk, served during the war as chief of the King's Cabinet, is now the first Cambodian Ambassador here, a complicated job which required him to be at the Geneva Conference as well as to sit as a delegate at the United Nations. A fine-boned man, with a deep knowledge of Cambodian art and Western music, he lives in Washington with his wife, his son, and his daughter, Sopha, who is a student at National Cathedral School.

CHARGÉ D'AFFAIRES INPENG SURYADHAY, head of the Laotian Embassy while Ambassador Ourot Souvannavong was at the Geneva Conference, lives in Washington with his wife and four-year-old daughter, a small charmer in pink organdie and minute diamond earrings. (The picture hanging on the wall in the photograph at the right is of Sisavang Vong, reigning monarch of Laos since 1904.)



The Ambassador of Cambodia, Nong Kimny, with Madame Nong Kimny and their daughter, Sopha.



The Former Ambassador of Viet Nam, Tran Van Kha, and Madame Kha.

Chargé d'Affaires of Laos, Inpeng Suryadhay, with Madame Inpeng Suryadhay and their daughter, Ladda.

NORMAN PARKINSON

NORMAN PARKINSON



The Ambassador of Thailand, Pote Sarasin,
with Madame Siri Sarasin.

SIX DIPLOMATS *continued*

AMBASSADOR POTE SARASIN of Thailand knows this country better than most of the other Southeast Asian ambassadors because he spent four years as a student at the Wilbraham Academy, near Springfield, Massachusetts. (He is a great friend of Thailand's King Phumiphon who was born twenty-seven years ago at the Massachusetts General Hospital in Boston.) In Ambassador Sarasin's international career he has been Minister of Foreign Affairs for Thailand and a member of the Middle Temple, London. The Sarasins were photographed with a model of a golden royal barge.

AMBASSADOR JAMES BARRINGTON, the second Burmese Ambassador to this country, has lived here since 1950. When Burma achieved independence on January 4, 1948, a date chosen as propitious by the foremost Burmese astrologers, he became the liaison officer to all the foreign diplomats in Rangoon, mainly because of his success as the Foreign Office Permanent Under-Secretary. Like the wife of the Ambassador of Cambodia, Mrs. Barrington, a pretty, laughing woman, wears rich lamé skirts with American nylon blouses.



The Ambassador of Burma, James Barrington,
with Mrs. Barrington.



The Ambassador of Ceylon, R.S.S. Gunewardene, with Mrs. Gunewardene.

AMBASSADOR GUNEWARDENE of Ceylon has long been importantly involved in the political life of his country. After his education at the University of London, he became a lawyer, a teacher, and a founder member of the Ceylon National Congress, the group which led the movement towards political reforms. In 1951 he was appointed Ceylon's first Envoy Extraordinary to Rome. Last year when he represented Ceylon at Queen Elizabeth's Coronation, Mrs. Gunewardene wore to the Queen's Garden Party the pale blue and watermelon-pink sari with its gold and deep blue border that she is shown wearing in the photograph at the right. Resting against the tree is the standard of regality—red, yellow, black, and purple—of the Kandy kings and the Singhalese nobility. In 1505 the Portuguese captured the country; later the Dutch and then the British took over, all fascinated with Ceylon's riches. Now those riches are mostly rubber and tea, with tea the foundation of the country's whole economy. Just as Viet Nam shows the influence of China, so Ceylon shows the influence of India; Madame Kha wears a tunic somewhat like a Chinese robe; Mrs. Gunewardene, an Indian sari.



CONTE ALBERTO MARONE AND HIS BRIDE,
THE FORMER CONTESSA CHRISTINA CAMERANA

PETRICCIONE



Mrs. Percy Limburg, the groom's aunt, with Mrs. C. Suydam Cutting.



Stepmother of the groom,
father of the bride:
Infanta Maria Christina Marone,
with Conte Gian-Carlo Camerana.

Italy: the Camerana-Marone wedding

One of the great events on this year's Italian social calendar: the recent marriage in Turin of Contessa Christina Camerana, daughter of Conte and Contessa Gian-Carlo Camerana, to Conte Alberto Marone, son of Conte Enrico Marone Cinzano and stepson of the Infanta Maria Christina of Spain. The reception: at the Camerana house in the green village of Sassi.

Youngest attendants:
Anna Sandra Marone
and Carlo Nasi.



WANDA GAWRONSKA

Donna Sandra Torlonia,
daughter of Prince Alessandro Torlonia
and the Infanta Beatrice of Spain,
photographed with Signor Silvio Rivetti.

BOUCHER



At Saint-Brice for the wedding:
Mrs. David K. Bruce, shown
with Monsieur Jacques Frank.

America: the Fenwick-Reckford wedding

An enchanting summer scene: the recent wedding in Bernardsville, New Jersey, of Miss Mary Hammond Fenwick, daughter of Mr. Hugh Fenwick and Mrs. Hammond Fenwick, to Mr. Kenneth Reckford, son of Mrs. Joseph Reckford and the late Joseph Reckford. Décor: the blue pool beside which the reception was held, the background of green trees and pink geraniums, the beauty of the bride, of her six bridesmaids in white dresses, with blue sashes, wreaths of blue flowers and green leaves in their hair.



The bride's mother, Mrs. Hammond Fenwick, with Mrs. William Wister, Mr. Henry Hyde.



Bridesmaids: Miss Joannah Clapton and Miss Jean Alexander.



BRIDE AND GROOM: MR. KENNETH RECKFORD
AND THE FORMER MISS MARY HAMMOND FENWICK

France: the Mackintosh-De Rochambeau wedding

Married this summer in the village church at Saint-Brice, Miss Sheila Mackintosh, daughter of Captain Alastair Mackintosh and the Duchesse de Talleyrand, and Comte Jean de Rochambeau, son of the Marquis and Marquise de Rochambeau. Later, at the Pavillon Colombe, the Duchesse de Talleyrand's Saint-Brice house, guests danced until midnight among nasturtiums and delphiniums of every shade.

THE FORMER MISS SHEILA MACKINTOSH
WITH HER HUSBAND, COMTE JEAN DE ROCHAMBEAU





The bride's maternal aunt, Mrs. Benjamin Moore, with the Duc de Talleyrand.



Two of the bridesmaids: Mlle. Romana von Hofmannsthal and Miss Lavinia Lambton.



Prettiest flower girl in France: little Mlle. Agnès Humann.



The two gloves to own:

grey and yellow

The glove news: not colour in general but colour in particular—shades of grey and yellow to glove a costume of almost *any* colour in fashion. The lengths of gloves this year: ranging to eight-button. The fit: satiny. 1. Slate-grey glacé kidskin, designed by Lilly Daché, $9. Bloomingdale's. 2. Pearl-grey doeskin by Superb, $9. De Pinna. 3. Saffron French kidskin by Aris, $11. Jay Thorpe. 4. Butter-yellow washable French doeskin by Kislav, about $13. Best's; I. Magnin. 5. Smoke-grey washable French kidskin by Kislav, $10. Best's. 6. Dove-grey washable French suède by Aris, $10. Saks Fifth. 7. Lemon French kidskin by Aris, $6. Lord & Taylor. 8. Citron washable glacé kidskin by Kislav, $10. Best's; Neiman-Marcus.

New costume to own:

the sweater is the coat

Marvellous look, this, with a choice of city and country smartness. The elements—an easy knitted sweater of a jacket worn with a satin-bound jersey dress. Costume by David Crystal, $65. Bergdorf Goodman; Garfinckel's; Halle Bros.; Hudson's; Woolf Brothers; J. P. Allen; Neiman-Marcus; I. Magnin; shops listed on page 112. Chignon cap (to order) and marigold gloves by Superb: Bergdorf Goodman.





Fashion news with quotable coats

Left: Statement about costume-life this year—tweed's organizing it, beautifully. Here, a short greatcoat, a slim suit, in two degrees of tweed. In a coating weight of black-and-brandy-coloured tweed: the sailor-collared coat. In a thinner weight, with finer flecks: the suit. The costume, by Handmacher, in British woollens, about $125. At Altman: Hudson's: Frederick & Nelson. Jersey back-tied cap, cowhide bag: Mr. John. Creamy lipstick: Lanolin Plus "Red Red." *Right:* Statement about the trench coat idea this year—it's strongest fashion when line and fabric are as soft as this. This, a rich French wool, in a cognac colour, with sleeves set in a gentle arc, a butter-wouldn't-melt collar pointing over a silk scarf. By Lilli Ann, $150. Coat, cowhide bag at Saks 34th. Coat also at Famous-Barr; The May Co., Los Angeles. Velvet turban by Irene of New York.

BLUMENFELD

VOGUE, SEPTEMBER 1, 1954

Quotable coats:
they're all-hours trench coats

Opening up here: a new world of fabrics for trench coats . . . and new opportunities for wearing them (big evenings, little luncheons). All this made possible by a change in manner: feminine, easy, yet careful. Here, two for after dark; two for daylight; and all with a new warmth that comes of a Milium lining. *Below, left:* Dark-grey flannel trench coat, rhinestone-buttoned—new for dinner. By Junior Sophisticates in a Stevens flannel; about $80. At Bonwit Teller; Joseph Magnin. *Below, centre:* Black velvet—one of the most romantic fabrics, here in a shape that's entirely uncomplicated. By Aintree, in rayon velvet; about $75. Best's; The Broadway. *Below, right:* Camel-coloured jersey, in a coat that travels beautifully (across the calendar, across the country). It slips easily over warmer clothes; won't go into hibernation except on freezing days. By Lawrence of London, in rain-resistant Wyner worsted jersey; $80. Madcaps beret. Both, Bonwit Teller. *Right, above:* Camel's hair, camel colour, new fleecy depth. To wear belted, as shown, or loose. By Baitsch & Castaldi; about $90. Arnold Constable; Famous-Barr; The Broadway.







NORMAN PARKINSON





Quotable coats: town tweed greatcoats

Two impressive reasons here for the importance of tweed. (As noted in Vogue's August 15 issue: the smart woman's place, this autumn, is in tweed.) Here, two coats of strong city character, cut to accommodate suits. *This page:* A black-and-white tweed coat that describes the woman in it. She might or might not live in the city, but she does live in 1954. New line of interest: the strict horizontal set of the collar and pocket flaps. By Anthony Blotta; $285. At Bonwit Teller; Harzfeld's; Best's Apparel. Completing the costume: Kislav pigskin gloves; a back-of-the-head beret, by Emme. *Far right:* Unqualified statement of town elegance. Grey and black stripes. Large collar. Sleeves tapered. Cut: beautiful ease. By Ben Gershel of a Lesur tweed; $225. At Saks Fifth; Hutzler's; J. P. Allen. Beret by Sally Victor.





HORST

Coat-dress,
suit-dress,
slim dress:
wool dress









HORST

Far left, above: Grey tweed dress; its shape so well balanced that it gives a woman an easy linear look—instead of taking its cue from her lines. And it's all done gently. A pretty white fill-in for the neckline comes with it (not shown here). By Ellen Kaye (junior sizes), in an Ames fabric of tweed with nylon; $40. Milgrim; Vandervoort's. *Near left, above:* Navy-blue wool—one of this autumn's smart new habits, the wearing of navy blue (because it's one of the most becoming colours whatever the season). Here, precise and narrow, with a rounded collar, a slim skirt. By Harvey Berin; about $70. Bonwit Teller; Joseph Magnin. *Far left, below:* A dress cut like a coat, in grey tweed. Like a coat, this dress leads an active, useful life—going about town now with its big black collar showing importantly; later, under furs, under coats cut like coats. By Hannah Troy, in a Forstmann chiffon-weight tweed; $125. At Best's; Neiman-Marcus. The tiny hat, by Emme. *Near left, below:* Two-piece dress cut like a suit, but very much softer. This softness: present in the gentle shoulder line, present in the smallest rim of a collar, the easy fullness of the skirt (a very good present for nearly any woman). By Miss America, in a mocha-coloured Heller jersey; $90. Saks Fifth; Neiman-Marcus. Ronay bag at Saks Fifth. Pointed velours bonnet (the one sharpened shape on this page) by Gustavo.



VOGUE PATTERN 8416

Vogue habit-Pattern: daily dresses

A daily pleasure, could be almost a daily habit —wearing the kind of soft, feminine dress that welcomes endless combinations of accessories. Among the things we like about these two: the nice turn of collar, the soft easy skirt. Both dresses, made from Vogue Patterns, to wear alone from now till cold weather—then to go handsomely under wraps until spring comes. *At left:* A curving line of beige jersey, with a rolling collar (marvellous with fill-ins of beads or scarfing). This Vogue Pattern 8416. The fabric here: Wyner worsted. The dress, worn here with kidskin gloves by Kislav, a Coronet bag, and a pale-beige hat by John Frederics. *This page:* This shirtwaist dress, collared widely, with tucks down the front and a spate of skirt pleats. Made from Vogue Pattern 8427, here of navy-blue Wyner worsted jersey. Calf-skin bag by Ronay, gloves by Kislav, Trifari jewellery, a white cloche by John Frederics.

For back views, sizes, yardages, see page 106



Colour: substrata

The lingerie news? Told in a single word: colour. Colour has taken over the lingerie world, and not just by tint or by hint (a glance at these two pages, and at the red lingerie in August 1 Vogue tells the kind of colourful colour we mean). For instance: *Top, left:* Apricot nylon tricot, beige lace. By Schiaparelli, $11. At Lord & Taylor. *Top row, second:* Pale-topaz nylon tricot slip. The bodice is lined and filmed over with lace. This by Carter's, $13. Altman. *Top row, third:* Petticoat with a pinky-brown shimmer—brown nylon tricot over pink, with appliqués of pale-pink bows. This half slip by Trillium, $9. At Jay Thorpe. *Top row, fourth:* A smoky topaz colour in a nylon tricot slip. The bodice, lined, with a cover of lace. By Luxite, $9. Best's. *Near right:* Pleasant surprise—this cut-steel colour for a slip. Of nylon tricot, lace. By Vanity Fair, $13. Bergdorf Goodman. *Far right:* Blued-amethyst slip of nylon tricot with a lined lace bodice, a lace hem. By Vanity Fair, $11. Gunther Jaeckel.



Mary Suzuki



The colour of turquoise: part of this year's fashion enthusiasm for blue (and delicious with all navy blue, many of the clear blues). *Right:* "Ishah," a brand-new perfume by Charles of the Ritz. It's a subtle, opulent fragrance—the sort that might be found lingering in the lining of a black ermine wrap. (And we'd *almost* have "Ishah" on a dressing table—for its turquoise box alone.) *The petticoats:* Far left, a half-slip of nylon tricot by Vanity Fair, $3.50. Best's. Left, turquoise nylon tricot, in a shadow of black nylon net. By Van Raalte, $11. Altman. *Jewellery:* A gold ring, a bubble of turquoise and diamonds. The earrings are turquoise blossoms on gold. Both, by Seaman Schepps. The bracelet: a froth of turquoise bubbles, a diamond clasp. The necklace—all turquoise, even the clasp. Both, by Regina.







Turquoise: everywhere











DIANE AND ALLAN ARBUS



Substrata: print

Bright new way of underlining a dress: with a slender petticoat that's striped, flowered, or Paisleyed. Here, five—all of them unfrilled, but clearly feminine nonetheless. *Above, left:* Orange and black stripes, made for the new tweeds in colour and cut. New hemline: a rich black fringe line. In Chromspun acetate tricot, by Lady Duff; $6. Graphite grey calfskin shoe. Both at Saks Fifth Avenue. *Above, centre:* Roman stripes on dark blue—fullness, newly modified here. A bright stiff band under the ruffle keeps skirts billowy. In Chromspun acetate taffeta, by Karell; $11. Best's. Silk opera pump by Johansen. *Above, right:* Slim lines of stripes—like a pretty roll of sheet music; scallops at hem. In nylon tricot, by Tempo; $4. At Best's. *Centre, right:* Black and white Paisley, new and straight for beneath the sheath. In nylon tricot by Schiaparelli; $6. Lord & Taylor. *Below, right:* Soft, misty black, with pink cabbage roses. In sheer nylon tricot; braided hemline. By John Norman; $17. Jay Thorpe. *All:* Flatternit stockings, nylon with a new twist, making for sheer strength, soft dullness.

A beauty message for the woman who has never found the perfect skin cream

If you are interested in skin beauty, you have probably tried many creams, hoping that one of them would give your skin the loveliness you have always wanted.

Now, no longer need beauty vanish as years pass. Frances Denney helps you to capture a new, fine texture and smoothness of the skin with Viva—the amazing cream which performs exactly as promised.

Viva is the one cream which helps your skin to a new, petal smooth beauty in only 30 minutes. There is no other cream like Viva. Every skin, dry or even sensitive skin, responds to the rich, lubricating qualities of Viva. Within the first 30 minutes you will see and feel an exciting difference.



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Created from an exclusive scientific formula, Viva is ideal for every woman. Viva is the cream that you always hoped to discover. Introduce your skin to Viva today . . . enjoy new skin beauty tomorrow.

At the finest cosmetic counters, or write Frances Denney, Philadelphia, Pa. $7.50 plus tax.

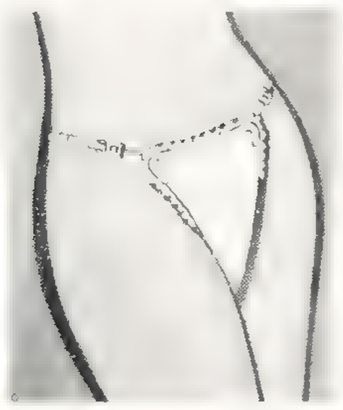
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VISIT TO AMERICA

we're not surprised either. You must go round the States lecturing to women." And the inoffensive writers, who have never dared lecture anyone, let alone women—they are frightened of women, they do not understand them, they write about women as creatures that never existed, and the women lap it up—these sensitive plants cry out, "But what shall we lecture about?" "The English Novel." "I don't read novels." "Great Women in Fiction." "I don't like fiction *or* women." But off they are wafted, first-class, in the plush bowels of the *Queen Victoria*, with a list of engagements long as a New York menu or a half-hour with a book by Charles Morgan, and soon, they are losing their little cold-as-goldfish paw in the great general glutinous handshake of a clutch of enveloping hostesses.

I think, by the way, that it was Ernest Raymond, the author of *Tell England*, who once made a journey round the American women's clubs, being housed and entertained at each small town he stopped at, by the richest and largest and furriest lady available. On one occasion he stopped at some little station and was met, as usual, by an enormous motorcar full of a large horn-rimmed businessman—looking exactly like a large horn-rimmed businessman in the films—and his roly-poly pearly wife. Mr. Raymond sat with her in the back of the car, and off they went, the husband driving. At once, she began to say how utterly delighted she and her husband and the committee were to have him at their Women's Literary and Social Guild, and to compliment him on his books. "I don't think I've ever, in all my life, enjoyed a book so much as *Sorrel and Son*," she said. "What you don't know about human nature! I think Sorrel is one of the most beautiful characters ever portrayed."

Ernest Raymond let her talk on, while he stared, embarrassed, in front of him. All he could see were the three double chins that her husband wore at the back of his neck. On and on she gushed in praise of *Sorrel and Son* until he could stand it no longer. "I quite agree with you," he said. "A beautiful book indeed. But I'm afraid I didn't write *Sorrel and Son*. It was written by an old friend of mine, Mr. Warwick Deeping." And the large horn-rimmed double-chinned husband at the wheel said without turning: "Caught again, Emily."

See the garrulous others, also, gabbing and garlanded from one nest of culture-vultures to another: people selling the English way of life and condemning the American way as they swig and guzzle through it; people resurrecting the theories of Surrealism for the benefit of remote parochial female audiences who did not know it was dead, not having ever known it had been alive; people talking about Etruscan pots and pans to a bunch of dead pans and wealthy pots in Boston. And there, too, in the sticky thick of lecturers moving across the continent black with clubs, go the foreign poets, catarrhal troubadours, lyrical one-night-standers, dollar-mad nightingales, remittance-bards from at home, myself among them booming with the worst.

Did we pass one another, *en route*, all unknowing, I wonder; one of us spry-eyed, with clean, white lectures and a soul he could call his own, going buoyantly west to his remunerative doom in the great State University factories; another returning dog-eared as his clutch of poems and his carefully-typed impromptu asides? I ache for us both. There one goes, unsullied as yet, in his Pullman pride, toying—oh boy!—with a blunderbuss bourbon, being smoked by a large cigar, riding out to the wide open spaces of the faces of his waiting audience. He carries, besides his literary baggage, a new dynamic razor, just on the market, bought in New York, which operates at the flick of a thumb but cuts the thumb to the bone; a tin of new shaving-lather which is worked with the other, unbleeding, thumb, and covers not only the face but the whole bathroom and, instantly freezing, makes an arctic, icicled cave from which it takes two sneering bellboys to extract him; and, of course, a nylon shirt. This, he dearly believes from the advertisements, he can himself wash in his hotel, hang to dry overnight, and put on, without ironing, in the morning. (In my case, no ironing was needed, for, as someone cruelly pointed out in print, I looked anyway like an unmade bed.)

He is vigorously welcomed at the station by an earnest crew-cut platoon of giant collegiates, all chasing the butterfly culture with net, notebook, poison-bottle, pin, and label, each with at least thirty-six terribly white teeth, and nursed away, as heavily gently as though he were an imbecile rich aunt with a short prospect of life, into a motorcar in which, for a mere fifty miles or so travelled at poet-breaking speed, he assures them of the correctness of their assumption that he is half-witted by stammering inconsequential answers in an over-British accent to their genial questions about what international conference Stephen Spender might be attending at the moment, or the reactions of British poets to the work of a famous American whose name he did not know or catch.

He is then taken to a small party of only a few hundred people all of whom hold the belief that what a visiting lecturer needs before he trips on to the platform is just enough Martinis so that he can trip off the platform as well. And, clutching his explosive glass, he is soon contemptuously dismissing, in a flush of ignorance and fluency, the poetry of those androgynous literary ladies with three names who produce a kind of verbal ectoplasm to order as a waiter dishes up spaghetti—only to find that the fiercest of these, a wealthy huntress of small, seedy lions (such as himself), who stalks the Middle-

(Continued on page 222)

In these 3-hour danger periods your skin *"dies"* a little

Every day for periods of 1 to 3 hours, your skin is "open" to trouble, dermatologists say. This is immediately after you wash your face. In washing away dirt, you also remove natural skin protectors. Your skin takes 1 to 3 hours to re-establish its defenses. Meanwhile, distressing problems can take hold:

Dryness . . . "shriveling"
Stretched pores . . . roughened, grainy texture



Read what skin specialists recommend to prevent these serious skin problems . . .

After each washing— "re-balance" your skin

Some of the more obvious signs of skin "un-balance" show up as soon as you finish washing your face:

The stiff, drawn-tight feel of your face.
Rough flaking; often a splotchy look.

These are the first warnings of skin "un-balance." But in the 1 to 3 hours Nature takes to re-protect your skin, more disturbing problems can take root. Dry lines deepen. Inside moisture that keeps skin looking young evaporates away. Outer skin "shrivels." Skin secretions harden in pore-openings—cause enlarged pores, blackheads.

Should you avoid washing your face? "Of course not," say leading dermatologists. "But after each washing, always 're-balance' your skin immediately . . ."

60 times faster than Nature

A quick Pond's Cold Creaming right after washing "re-balances" your skin in one minute—at least 60 times faster than Nature does. It combats dryness, shriveling. Keeps pore-openings cleared—keeps skin texture fine and smooth. Always leave on a trace of Pond's for continuing skin "balance" beneath your make-up.

A deep clearing at bedtime

Besides this 7-second "re-balancing" after each washing, most skins need a thorough clearing at night. A *deep* Pond's Cold Creaming dislodges water-resistant dirt from the pores. Keeps your skin looking fresh, *vibrant!*

Start this *complete* beauty care with Pond's Cold Cream today. Within a week, it will be as natural as putting on lipstick. Soon friends will be saying—"Your skin looks *marvelous* lately!"

Among society beauties who use Pond's

MRS. FRANCIS IRÉNÉE DU PONT II

THE DUCHESS OF LEEDS

THE LADY SARAH SPENCER-CHURCHILL RUSSELL

LA COMTESSE JEAN DE CARAMAN

MRS. GEORGE WHITNEY, JR.



The world's most famous beauty formula—never duplicated, never equaled. Get a large jar of Pond's Cold Cream today. Begin giving your skin this *complete* beauty care: quick Pond's "re-balancings" during the day; a deep, stimulating clearing with Pond's each night. *More women use and love Pond's Cold Cream than any other face cream ever made.*

Mrs. Amory S. Carhart, Jr.

An ardent traveler, young Mrs. Carhart chose for her wedding trip a safari in Africa. She lives now in New York and Southampton. Her love of simplicity and perfection are shown not only in her home and dress—but also in her complexion care. "I find that the easiest skin care is the most effective," she says. "It's a quick smoothing with Pond's Cold Cream the moment after I wash my face. And I always give my skin a deep clearing with Pond's every night."

In the September 15 VOGUE:



American examples

of the supple, new line—

the line verified

by Paris collections...

and ready now for you

to wear this fall!

September 15 VOGUE

(on your newsstand

September 14)

VISIT TO AMERICA

(Continued from page 220)

Western bush with ears and rifle cocked, is his hostess for the evening. Of the lecture, he remembers little but the applause and maybe two questions: "Is it true that the young English intellectuals are *really* psychological?" or "I always carry Kierkegaard in my pocket. What do you carry?"

Late at night, in his room, he fills a page of his journal with a confused, but scathing, account of his first engagement, summarizes American advanced education in a paragraph that will be meaningless tomorrow, and falls to sleep where he is immediately chased through long, dark thickets by a Mrs. Mabel Frankincense Mehaffey with a tray of Martinis and lyrics.

And there goes another happy poet bedraggledly back to New York which struck him all of a sheepish never-sleeping heap at first but which seems to him now, after the ulcerous rigours of a lecturer's spring, a haven cosy as toast, cool as an icebox, and safe as skyscrapers.

THE SUPERFICIAL TRAVELLER

In many countries the olive trees are interplanted with a few fig trees, so that refreshment is handy. But Corsica was hotter than I had bargained for, and when I came to a terrace below the olive yards, with a great cool tank to collect mountain water, an old apricot tree, and a dozen huge lemon trees, I was tempted to steal. From this I was saved, appropriately enough, by a priest riding sidesaddle on a mule. In the name of his parishioner, the proprietor, he invited me to help myself. I spent the long hot afternoon looking over a purple sea, watching boats with scarlet sails, sucking sweet lemons—why do we not import them?—watching lizards like quick, green illusions in the cracks of the dry stone wall, and pressing the scent of thyme and rue out of the coarse turf. . . .

The superficial traveller in Spain will find himself better off in Andalucia than in Castile, which is more suitable for the serious-minded. However, it is necessary to go to Castile to look at pictures. Andalucia, apart from mosques, old orange trees and the most beautiful and dramatic town siting I have ever seen, has admirable but, for us, unusual manners. Any personable woman must expect to be stared at all day long, and to hear her mother blessed as she walks along the street, or at least to hear cries of *¡Qué bonita!*

In large Andalucian hotels, when the beef at luncheon was bad, my wife used to put it to the headwaiter that it had been killed in the bull ring; this was always passionately denied until, in a very small town on the way from Andalucia to Castile, the joke, by now sacrosanct, was cracked over a steak which was, in fact, excellent. This time the headwaiter beamed: it was, indeed, true, and he told us the name of the matador.

One of the objects of travel abroad is to create memories suitable for dwelling upon—exalted, sentimental, or comic. There are no disagreeable memories associated with holiday travel because the most untoward incidents are transformed, in the telling, into exciting events which can be recounted as anecdotes for years and will often confer distinction on the raconteur.

Such memories are, I find, best selected from brief and vivid experiences. There was, for example, the moment when the edge of the road fell into an Alpine valley, and tipped the car sideways, so that we nearly went with it; that moment of architectural insight in Dalmatia when it became suddenly clear that the Palace of Diocletian is much worse than St. Pancras Station; the shock of revelation and awe when one set eyes on the Cimabue Christ in Santa Croce; the incredible size and succulence of the soles in Belgian restaurants; the discovery that one still has tears and that, incomprehensibly, the Parthenon, or the lyre-horns of Tuscan cattle, can invoke them; the utterly astounding beauty of a winter landscape in Holland, the canals ruled dead black against the dead white of snow relieved by touches of vivid colour in the houses.

These things can be conveyed in conversation afterwards; others, longer in the experience, can not. It is impossible to describe the effect of the landscapes of Andalucia or Tuscany or Provence, or the pleasure conferred by the peach- and vine-hedged rectangularity of the Veronese countryside. Then there is the sea, shot-silk as your liner edges into Bombay harbour at dawn, purple-dark and dragon-haunted round the Ionian islands, ice-green below the cliffs of Achill Island or off the Hebrides. No prose can give you its quality; nor the impact of the greenness of Kerry in April, the sunset glow on Dolomite rock, the bittersweet smell of North Africa in the first light.

To the superficial traveller the

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THE SUPERFICIAL TRAVELLER

(Continued from page 222)

first impression seems to be of the utmost importance, since he rarely has time to get over it. It will generally, but not always, depend on architecture and weather. But an odd incident can "make" a place. I recently arrived in an English city I did not know, and asked the hotel receptionist where to put my car. "We have no garage," she said, "but we generally use the cathedral." Although this turned out not to be outrageous anti-clericalism, but simply the name of a garage near the cathedral, it was afterwards not possible to dislike anything about the town.

Then there are cities which, if you are to like them, must be deliberately liked, must not be allowed to put one off: Madrid, Milan, and Dijon are all very different examples of this initial repulsiveness. I had to see the Prado several times and sit for hours in the Puerta del Sol before coming to appreciate the reserve of the first; to go to La Scala and drink coffee frequently in the *Galleria* before accepting the second; to eat a luncheon and a dinner in casually chosen restaurants before realizing the worth of the third.

When I was very young and before I had admitted that I was too light-minded ever to travel seriously, I made a number of journeys in Switzerland, where I happened to be, on foot. As a source of self-satisfaction there is no better way of travelling. In the first place it is very tiring, and when one is tired, one is apt to suppose that this is due to having achieved something. Then, the traveller on foot is considered free to patronize those who use keels or wheels or wings, and the swifter-moving always submit patiently to this patronage and feel guiltily that fast travel is not travel at all. This inferiority feeling should be discouraged.

Pedestrianism is quite unsuitable for the superficial traveller. Even the specialist, who wants to spend days with a picture, a building or, for that matter, a woman, should get there preferably by air. Intolerably complacent pedestrians can always be silenced by an accusation of hitchhiking; in revenge they will quote Chinese proverbs about its being better to travel than to arrive. Cycling, too, should be eschewed by the superficial traveller.

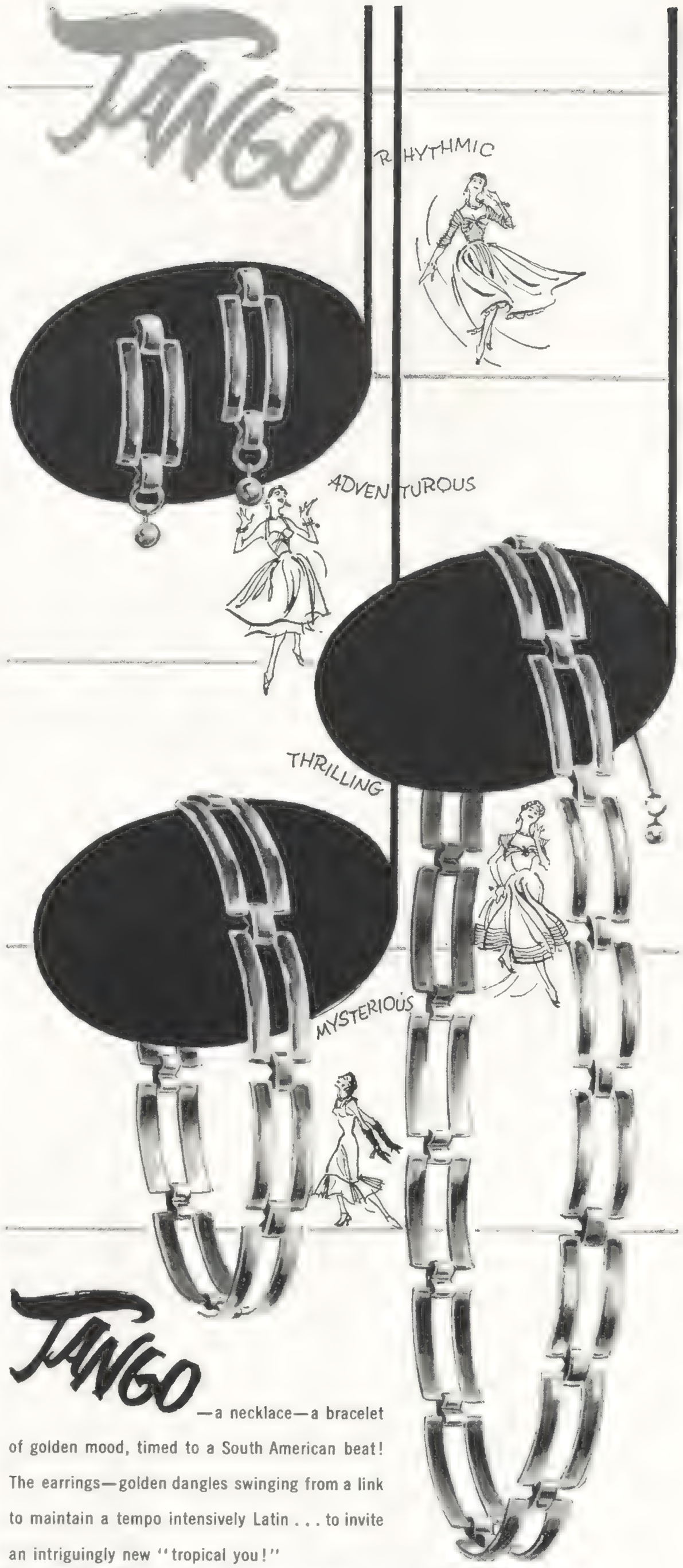
I have been familiar with the *Grands Expresses Européens* since I was seventeen, but have never become really one of that imaginative company over whom these great trains cast a spell. A very intelligent and, incidentally, well-to-do man recently told me that for him, the height of luxury and the threshold of adventure would always be the First-class Sleeper in the Stamboul train. I saw his point without sharing his feeling. Coming home from *lycée* and university, I used to catch the famous "Simplon-Orient" at Lausanne very early in the morning, and go directly to the *wagon-restaurant* to eat an enormous and perfectly cooked omelette. Even then I do not think I found the *Madone des Sleepings* atmosphere sympathetic; it intimidated me, the glimpses of gold-mounted pigskin dressing cases as one went down the corridor, and the sound of voices used to quick obedience from servants.

Later, when it was a question of my own money and not my father's, I made twelve- and fourteen-hour journeys third-class on hard seats, in crowded compartments, breathing rank garlic and sharing salami, powerful cheeses, pocket knives, and *gros rouge* with the other passengers. It would be dishonest to pretend that this is preferable to a *sleeping;* it is one of those experiences which are all right afterwards, in the telling; when one has forgotten the grit, the sweat, the stiff joints, and the interminable hours. Being timid, I expect I found the poor pleasanter than the rich; but it is a kind of snobbishness to pretend that they are more interesting.

Trains, however, have this to be said for them: they constantly surprise you. According to the book, you are in a train going to Rome. But a moving train, especially at night, is as much in limbo as an aircraft. Not even dawn, cold and misty, coming with the exposure of your nocturnal weakness, your matutinal scruffiness to the cold eyes of variously uniformed officials at the frontier, has reality. It is platonic, dawn as an idea but not in place and time. Not until the sun is up, and you have eaten and had coffee, is the train again back in any kind of time and space known to you. Then comes the surprise. You have somehow been moved into an entirely new world; where, beyond your window, were plains, are mountains and lakes; where was rain, is sunshine; where apple orchards, vineyards. And all brand-new, just unwrapped. A journey by train should always be arranged so that frontiers are crossed in the morning; the new country benefits by the freshness of the new day.

This sudden delight is less easily achieved when motoring, although that is the way I prefer. It has happened to me to climb up out of Switzerland by way of the Julier Pass and Maloja, in April, in a blinding snowstorm, as wintry a scene as it is possible to imagine, treeless in the higher reaches of the pass, nothing but barren rock and desolation. The mountains that morning divided not only two nations but two weather systems, and we came down towards Italy in hot sunshine, under a clear sky, through Alpine meadows where millions of crocuses were opening their cups, where we found fields of the purple-belled *soldanella,* tiny puce primulas, and gentians of a blue

(Continued on page 224)





Please Help May-Ling

whose father died in defense of freedom, Korea, 1953

For little May-Ling, the horrors of war have been followed by almost unbearable misery. With her mother and young sister, born after the father left for the front, she lives in a wretched, bomb-scarred hovel. Just seven years old, she already knows responsibility and takes care of her sister when her mother goes to work in the rice paddies. Food and fuel are scanty, and May-Ling worries.

She is a bright girl and wants so much to go to school. But the Korean winters are bitter cold and May-Ling needs a warm coat, good heavy shoes to keep out the snow, a dress or two and, perhaps, a blanket. And she *must* be given hope for the future.

Your help can send May-Ling to school, can make her a healthier child with a chance to smile. With your help, she can learn to become a useful citizen in the free world her father gave his life to save.

HOW YOU CAN HELP MAY-LING

You can help May-Ling or another needy child by a contribution in any amount, or by the Federation's CHILD SPONSORSHIP plan. For just $10 a month, $120 a year, SCF will send "your child" warm clothing, knitting yarn, yard goods, school supplies, and other needed items—delivered in your name in Austria, Finland, France, Western Germany, Greece, Italy, Lebanon, or Korea. A gift in any amount will help at least one child.

A contribution in any amount will help

SCF NATIONAL SPONSORS (*a partial list*)

Faith Baldwin, Mrs. Mark Clark, Mrs. J. C. Penney, Mrs. Earl Warren, Norman Rockwell, Dr. Ralph W. Sockman, Gladys Swarthout, Herbert Hoover, Henry R. Luce, Thomas J. Watson

SAVE THE CHILDREN FEDERATION Established 1932

Carnegie Endowment International Center

United Nations Plaza, New York 17, N. Y.

● I would like to sponsor a child in.....(country) for one year. I will pay $120.00 for one year (or $10.00 a month). Enclosed is payment for the full year..... first month.....

● I cannot sponsor a child, but I want to help by giving . . .

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City . . . . . Zone State ....

Contributions to Save the Children Federation are deductible from income tax.

You may help a needy child in Austria, Finland, France, Western Germany, Greece, Italy, Lebanon, or Korea

V-4

THE SUPERFICIAL TRAVELLER

(Continued from page 223)

incomparably rich. All this within half an hour of desolation and deep winter.

An aircraft, of course, carries this pleasant miracle to its conclusion: it picks you out of an arctic winter and drops you into tropical summer an hour or two later. For me that is too much, a shock not a surprise. I enjoy the intervening stages; but it's a matter of taste. Aeroplanes are for those who find it better to arrive than to travel.

I have heard motorists who claim that they would like to "take the car," but fear it is too old. I have driven over most of Europe in ancient cars. Latin mechanics are better than ours at jury-rigging, and in Italy especially repairs are quick and cheap and ingenious. In France and Austria the possession of an old car is not disgraceful although it is not, as in England, a merit.

As a European motorist I have also found it necessary to know how to ask the way. In Germany, it is a mistake to ask the police; they are professionally rude and unhelpful. In Spain the policeman is likely enough to leave his point and ride with you until you are on your road. In Italy a complete ignorance of Italian is no disadvantage. You name your destination and the policeman conveys exact instructions by means of gestures; it is incredible what an Italian policeman can convey with his hands. The Italian police are quite as polite as our own and much better looking. Spanish police do not expect any road rules to be kept and could not care less. The Swiss are, on the contrary, rigid disciplinarians. Heaven help the motorist who sounds his horn in Zurich, unless to save life.

Motor travel is a compromise between train and feet. One does not see more from a car, but it is possible to stop the car and look at what one does see . . . and perhaps one does see more after all. A lizard orchid in bloom under a hedge in the Dordogne, for example; one would hardly have noticed that from a train. And you can not stop the train to have time to visit the baroque church, the waterfall, the old Roman theatre. Moreover, the motorist can take cross-country routes. We drove from Fréjus to Lascaux, where we wished to spend a couple of days with the cave-paintings—one of the great, unforgettable travel moments, the first sight of those great bulls—and we drove by way of valleys which, for mile after mile, hour after hour, were white with narcissus and coloured with a hundred other flowers.

But if there are places one enjoys getting to, and for which the car is the perfect vehicle, there are others which one enjoys *being at* only; and for them the aeroplane was invented, and notably for those who dislike travel but like foreign parts. Flying should not be confused with travelling: it is translation; you were here, you are there, and meanwhile nothing has happened, time has hardly passed. Soon now, however, the aircraft should make available to the traveller delightful places in which to be amused and pleased; places, I mean, beyond reach of other vehicles.

The superficial traveller with sufficient holiday time and money and every means of locomotion at his disposal but, if he is conscientiously superficial, no strong preferences, is confronted by an embarrassment of choice. Why not Finland? Or Cyprus? Or Israel? No reason at all. It is therefore a good plan, I find, to keep one or more places in reserve. Of these places one pretends that that is where one will go next year; but always next year. One dwells on the prospect, one has the pleasure of long anticipation. The journey is planned and replanned and the visit anticipated with pleasure. But it is forever postponed, and thus considerable regions of the world which from time to time nag the traveller—"What about *me?*"—are neutralized.

It is a mistake, which I made myself, to choose for this purpose places which one really would like to visit. It is wiser to choose places to which, for some reason or other, one feels one should go some time, but which do not really attract. I once had Venice as a reserve place and then took it off the list and went there; but by that time I had created a Venice of my own, by long anticipation and reading. It is with travel as with love: the imagination of the average sensual man is as superior to nature and to architects in creating places as in creating women. I had the misfortune of finding that the façade of St. Mark's looks perfectly absurd in the context of its own Piazza. Since that mistake I have been careful to choose places I have no intention of going to, as places to which to look forward with pleasure. The others, the ones I am going to, can then sneak up on me, as it were, and come as a surprise.

September 15

VOGUE

16 new charmers in fashion

More-taste-than-money clothes-news

VOGUE incorporating Vanity Fair

New!



DuBarry Bloom

If you've ever had trouble applying rouge...and who hasn't?...this is for you!

DuBarry Bloom is a wonderful new way to blush your cheeks with fresh, young color.

So light-textured and creamy, just the tiniest bit is all you need for a dreamy-soft, natural-looking blush!

Bloom smooths on quickly and so evenly, there is *never* any blotching or streaking. Never a hard, artificial "rouged" look.

Sounds like magic, but Bloom comes in just *one* shade and gives *each* her *own* prettiest color glow! $1.10 *plus tax*



by **RICHARD HUDNUT**

Mrs. Exeter's list

Even though they haven't been specifically designated as "Mrs. Exeter's," many of the clothes in this issue would be good choices for many of the real-life Mrs. Exeters whom we know.

From the Paris Collections, pages 150-171, we think Mrs. Exeter might choose: Looks numbered 1, 2, 4, 5, 7. The lace-buckled stocking if her legs and feet are pretty enough. The Dior suit with the lily of the valley tucked into the pocket (page 164). Many of the costumes on pages 162, 163 might be considered by Mrs. E.; and without exception, all of those shown on pages 166, 167.

From the American Collections, the following—most of which, incidentally, are ready in sizes 12, 14, 16; and some of which are ready in size 18 as well:

Page 175. The beige wool-and-satin dinner suit—*if* Mrs. E. has kept her figure fairly lean.

Page 176. The printed velvet shirt dress. A fascinating dress for a woman slim enough (Traina-Norell apparently agrees with this last limitation; makes this dress only up to size 14).

Page 178. The perfect Mrs. Exeter autumn-winter suit. Made up to size 16.

Page 182. Brocaded dinner shirt dress for a fashionable Mrs. E.; it's made to size 18.

Pages 184, 185. Colouring is the point, here—and it applies to Mrs. Exeter as happily as it does to her slim young daughter. All these, through size 16.

Page 186. Red is the point here, and Vogue thinks red belongs in the wardrobe of every woman—whatever her age. These red coats: cut through size 16.

Pages 190, 191. Two silky broadtail coats, marvellous for Mrs. Exeter—the one on the left with one reservation: slimness.

Pages 192, 193. Wool and satin five o'clock suits—either one, excellent for a Mrs. Exeter with a slim enough figure and a strong appetite for fashion news. Again, the sizing: through 16.

Pages 206, 207. Yes. The coat at right is cut through size 18.

Pages 210, 211. Wonderful coats—Mrs. Exeter, Miss Exeter.

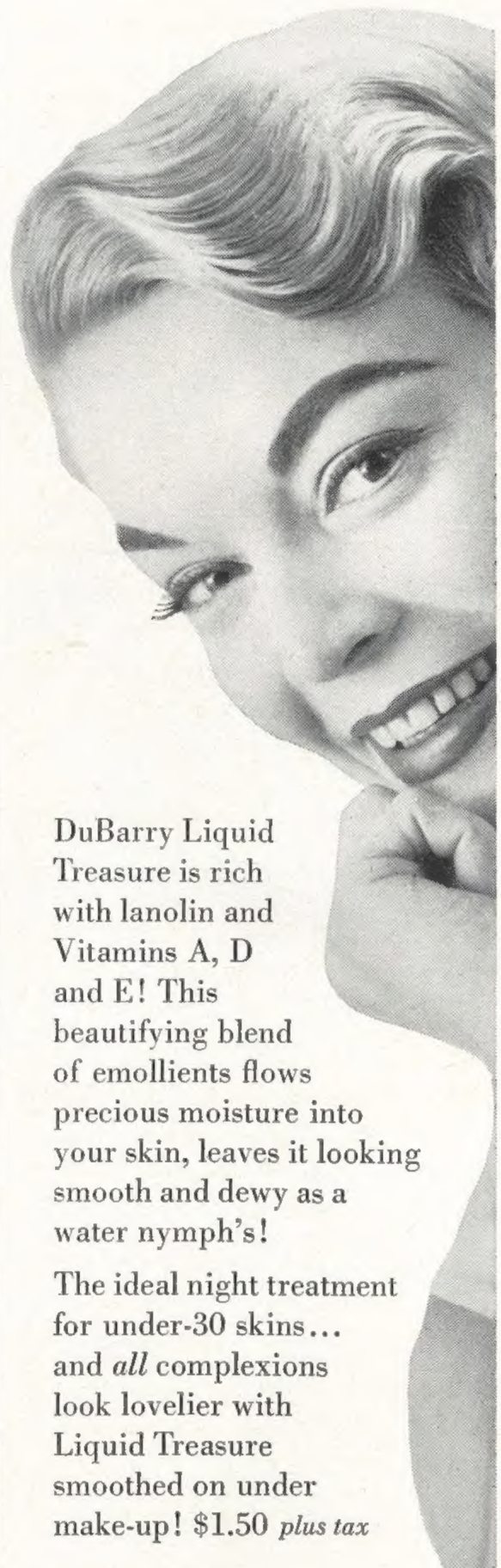
Page 212. The dress for Mrs. Exeter: the one by Hannah Troy. Sizes? From 10 through 18.

New!



DuBarry Liquid Treasure

A unique moisture balm that mists skin to a cooler, fresher beauty!

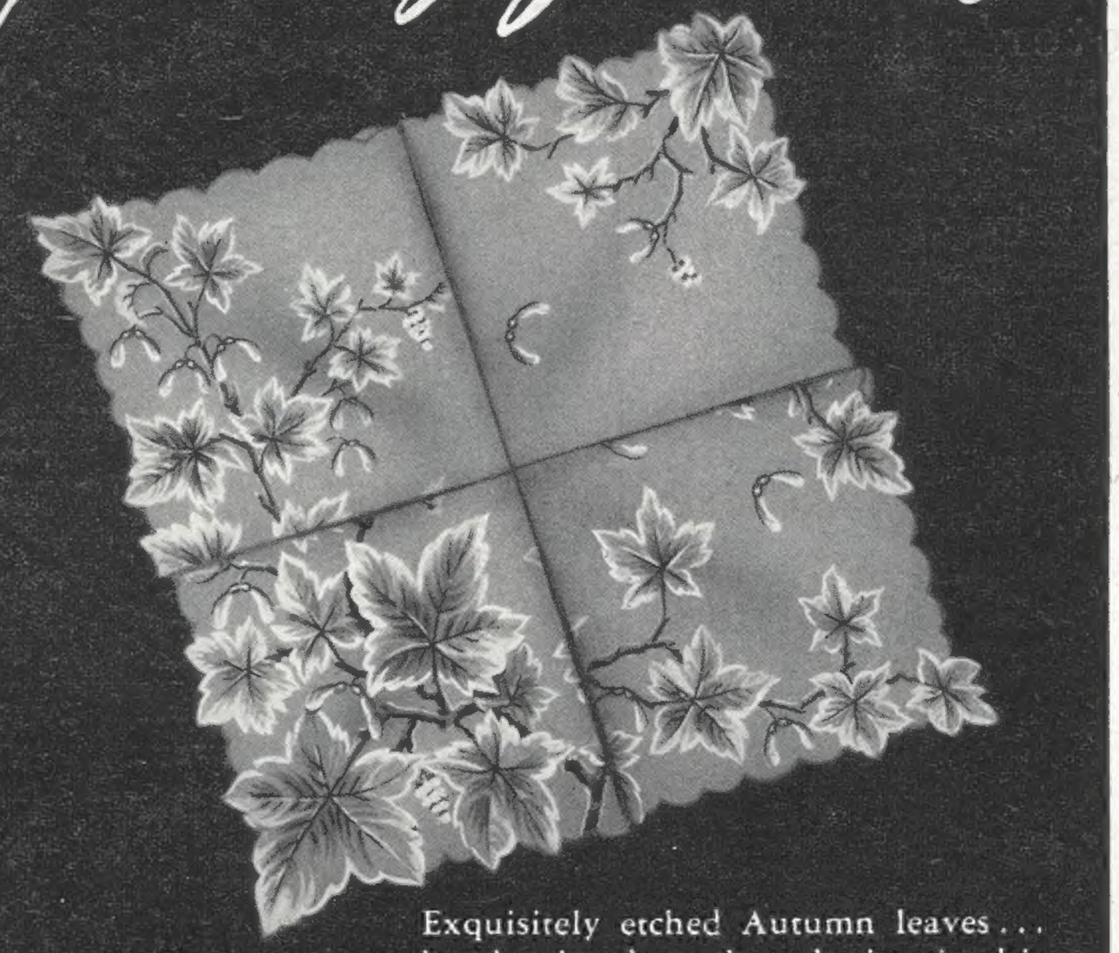


DuBarry Liquid Treasure is rich with lanolin and Vitamins A, D and E! This beautifying blend of emollients flows precious moisture into your skin, leaves it looking smooth and dewy as a water nymph's!

The ideal night treatment for under-30 skins... and *all* complexions look lovelier with Liquid Treasure smoothed on under make-up! $1.50 *plus tax*

by **RICHARD HUDNUT**

Handkerchiefs of the Month*



Exquisitely etched Autumn leaves . . . hand printed on sheer batiste in this Season's newest and loveliest colors. About 50¢ at leading stores everywhere. Inimitably Burmel . . . look for the label.

Burmel — New York
Reg. U.S. Pat. Off.

KAREN RADKAI



Young news: California

Photographed above: four sunny Californians, débutantes of this year, here enjoying California's all-weather weather by the side of Mrs. Leonard Firestone's swimming pool. These girls were among the thirty-five who came out at the most recent Débutante Ball given by Las Madrinas (which means "The Godmothers") benefiting the Children's Hospital Convalescent Home, one of Los Angeles' favourite causes. Shown here, at left: Miss Mary Ellena Mock, a student at the University of California; the daughter of Mr. and Mrs. John Mock of Bel Air. Next, Miss Joan de la Chapelle, daughter of Mr. and Mrs. Henri de la Chapelle of Los Angeles. (Her autumn plans: to study art in Los Angeles.) Second from right, the former Miss Joan Harwood, daughter of Mr. and Mrs. Benjamin Harwood; the recent bride of Mr. George Elkins, junior. At right, Miss Mary Armistead, attending the University of Southern California. Her parents are Mr. and Mrs. William Armistead of Pacific Palisades.



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KRIS, A DALTON CASHMERE
takes a fashion turn for the better.
Whether you wear it buttoned front
or back, you'll look compelling . . .
soft as a sigh . . . very self important.

Of rare imported 100% cashmere
at finer stores everywhere.

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And of course, all Dalton Cashmeres are durably mothproofed.

ROUX

brings you
haircoloring's
newest,
finest
achievement!



ROUX *Creme* COLOR

The search for a supreme haircoloring in creme form (because creme is *kind* to the hair), occupied Roux's scientists and technicians for 20 years . . . through literally thousands of trials and tests. It has ended, *in a triumph exceeding our most optimistic hopes!*

So much so, that we find no words for it. Superlatives have been so often mis-applied to the ordinary, there is no meaningful language left to describe this truly *extra*ordinary beauty.

We urge you to visit your beauty salon: to try ROUX Creme COLOR and its companion ROUX Creme BLEACH: to *see* the wonderful new look of your hair. For here at last, we think, it is no exaggeration to say that *only* seeing is believing!

It's ***creme****—kind to your hair.*

It's ***made-to-order***—colors harmonized for blending with each other, so your beautician can give you a custom haircolor made just for *your* skin tone.

It's ***accented***—more, or less, ash tone or gold or silver or red may be added, as your beautician shades the basic haircolor to your personal dictate.

It's exclusively ***professional***—a new type of durable coloring that supplants tints, haircolor baths or color shampoos, bleaches or brighteners, color toners. Whatever your color need, *this is for you!*